

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 72

NOVEMBER, 1923

NUMBER 2

Lithography-Its Uses, Disuses and Abuses

BY JULIAN B. ARNOLD



S there a beginning to anything? Lithography by its name, dovetailing lithos, a stone, with grapheo, to write, conjures vistas of the past too distant for our mental vision. It summons to our court, as witnesses of its far ancestry, the pebbles with tinted markings found amongst the possessions of Cromagnon

man; it recalls the vigorous frescoes in the caves of Altamira in Spain, depicting extinct bison, sabertoothed tigers and other animals which primal man hunted or which, peradventure, hunted him; it visualizes the monuments of Egypt, ablaze with manyhued hieroglyphs, and bids us remember that the priests of Osiris and of Isis used dies to press upon the prepared surfaces of temple-column and tomb-wall colored reproductions of oft-used symbols; while in every engraved cylinder of Babylon, Crete and Attica, formed to be dipped in color and stamped upon papyrus or parchment, may we not see not only its original purpose but promptings through the centuries of ideas which found ultimate expression and commercial acceptance in the art of lithography?

Most of the basic inventions which have furthered the culture and well-being of mankind have had their germination in the simplest of observations. The lighting of a fire with dry seaweed on the silica sands of the Palestine shore by some cast-away Phoenician sailors gave to Tyre and Sidon the secret of manufacturing glass; the mineralogical fact that the ores of copper and tin are frequently associated together showed Neolithic man how to forge weapons of bronze; the moving of the lid on a boiling kettle suggested to Watt the latent forces of steam and the potentialities of the steam engine; the contraction of the legs of a dead frog on a galvanic wire led Franklin to harness electricity and bid the lightnings "stand and wait." So

the axiom that oil and water will not mix urged Alois Senefelder, a hundred years ago, to elaborate a process whereby a design in black and white or a picture, no matter how intricate might be its color scheme, could be transferred in exact and quantitative reproduction from specially prepared surfaces. The object lesson was already in his home in the form of slabs of a finely grained calcareous stone taken from a near-by quarry and used for culinary purposes, and his observant eyes noted that, while the stone would readily absorb patches of grease or water, the presence of one of them would repel the other. Therefore, he argued, if a drawing could be made on the prepared surface of slabs of suitable stone, with inks which had oil as their fluid medium, then water would lodge only on such parts as were unoccupied by the oily lines and spaces, and a roller covered with colored ink of greasy nature passing over the stone would add its color to its kindred substance on the surface but be repelled by the parts which were wet with water. The carrying out of this idea and its commercial and artistic application became then merely a development of the art of printing from a plate. In modern practice various methods are followed, such as using liquid inks, or drawing directly on the stone, or indirectly making the design on specially manufactured paper and transferring it by pressure to the stone, or alternately drawing on stones with solid inks and transferring from engraved plates. But in each adaptation of the original thought the guiding rule is that oil will not mix with water.

In his work on biology the French naturalist, Buffon, naively states that "Nightingales are sweet songsters; their tongues are delicious on buttered toast." Who shall gainsay him? The associations which the word Nightingale invokes in our minds may protest against so abrupt a reminder that Lucullus caused the tongues of twenty thousand of these serenaders of the moon to be served at one of his orgies in Rome, but murder will out. Therefore with equal patience should we not

accept, unperturbed, the mingled praise and patronage tendered to lithography by the Encyclopedia Britannica when it declares that it "is of great service in educational matters, as its use for diagrams, wall pictures and maps is very general; nor does the influence end with school days, for in the form of pictures at a moderate price it brings art into homes that need brightening, and even in the form of posters on the much-abused hoardings does something for those who have to spend much of their time in the streets of great cities"?

Those of us who can recollect the appalling lithographs which illuminated our books, afflicted our homes and wronged our thoroughfares in the mid-Victorian era might reasonably have excused so august an authority as that just quoted had it remembered those experimental days and yielded fainter praise to lithography. Shudderingly we recall the illustrated Bibles and books of that inartistic age, the crudely colored supplements issued by the more ambitious magazines and journals contemporaneous with the books of that pleistocene period, the astounding posters which frightened the horses which passed them, and caused more nightmares than all the lobster suppers ever served, the gaudy wall-hangers which ogled you in stores like the wax figures in a Chamber of Horrors, and the other multitudinous flotsam and jetsam which whirled in the maelstrom of lithographic paint. A recurring delirium of the writer is the memory of two large chromos which hung on his schoolroom wall, and which, as Touchstone would have expressed it, killed art in a hundred and fifty different ways. They purported to represent War and Peace and were wrought in colors which seemingly had been thrown on with a shovel, and for brilliancy would have shamed a Colorado sunset. Nevertheless they were the ne plus ultra of those times, much admired by most beholders. The first picture showed a soldier, distressingly ensanguined and indisputably dead, lying beside a broken but highly polished cannon, with a wondrous assortment of damaged military equipment scattered untidily about. War may be hell, but no Gustave Doré could have employed more crimson blood, yellow flames and blue smoke than were used in that "picture at a moderate price." Its companion chromo portrayed snowy fleeced sheep cropping emeraldine grass around the same broken cannon, still quite innocent of rust, whilst a lamb peered inquisitively into its mouth. The wonder is that any sense of beauty survived in the eyes of the children of those not very distant but sorely barbaric times.

Then arose in his wrath one William Morris, who held up to derision the unseemly behavior of lithography and smote the chromo which "brought art into homes that needed brightening." He scattered the chairs ranged stiffly against the walls of rooms, each with its hideous antimacassar, and exiled the wax fruit under glass shades on the mantlepieces, and ridiculed into confusion the geometric patterned wall-papers, and hurled to perdition the other monstrosities of the Dark Ages, which are popularly supposed to have ended in the fourteenth century but in reality died unloved about 1880. Henceforth a tone of increasing decorum pervaded the occident, and lithography, in its widening

phases, began more and more to approximate to the rules of art and service. Books of all kinds took unto themselves tinted illustrations, but subdued in treatment and excellently correct in registration. Display cards, depicting lovely ladies with adorable hair and immaculate skins "done to the life," smiled on you from the counters of every shop and store. Hangers wooed you from the walls of country hotels and small restaurants with the magic of Circes, urging you to buy commodities which in each case assured you that they were the best, and in a new found mood of grace none might be so ill mannered as to contradict them. Magazines shed their shells of the chrysalis stage and spread ornate and gorgeous covers to the gaze of him who runs and reads, and diffidently inserted advertisements in colors. The streets of cities, and also, alas, the sylvan margins of most towns, became picture galleries of posters and placards, which eulogized the common trifles of life into radiant essentials, while every festival in the calendar showered upon a suffering world its pictorial reminders of Christmas, New Year, Valentine's day, Easter and other anniversaries, and scenic post-cards effectively aided the growing mass of literate folk to bury under mounds of wood pulp the murdered art of letter writing.

That was the adolescent age of lithography, lank and noisy but immeasurably more sedate than its tetchy and wayward infancy. Long since it has attained the responsibilities of riper years. Yet had there been a Dante to witness the sins of its youth he had surely devised a separate circle of torment in his Inferno for the soul of Alois Senefelder, from whose brain the theory of lithography burst spontaneously as a living creation. Few theories have proved so practicable, and the most modern exponent of Senefelder's teachings would hardly assert that he knows more of the actual principles involved in his industry than were clear to the vision of its inventor, though like all else it obeys the laws of evolution. Important economies have been effected in the mechanical preparation of the stones, and dexterous methods have been devised for assuring the perfection of their surfaces. Science has added delicate cameras for analyzing the composition of tints beyond the power of human eyes to dissolve. Opticians have given subtle instruments to filter light into its component parts and compel the most intricate picture to betray the secrets of its painter and tell the stages of its making. Processes have been introduced for taking imprints from metallic sheets where stone is too cumbrous or too limited in size. Photography has bestowed exactitude on the fine line work of plans, maps and designs. And the manufacturers of colors have chained the farthest margins of the rainbow. Yet these gifts, potent though they be, are but the offerings of votaries upon an altar in the Temple of Industry.

Long subsequent to the invention of Senefelder came that of Eberhard of Bavaria, called zincography, whereby large sheets of zinc can be treated and used in the same way as the calcareous stone. The actual results are not always so soft in tone or so true in the impressions taken as by the stone method, but immense sheets can thus be made in one piece, and the zinc matrix is lighter and more easily handled and has the

added advantage that it is immune to the risks of transport. In chromo-lithography each tint forming part of the complex entirety of a colored picture is allotted its own stone, so that some reproductions may require as many as thirty distinct stones, which, being impressed, each in its turn, give to the eyes the similitude of the original work. So lavish a use of stones involves, however, costly labor and care, which is studiously avoided in the majority of cases, the aim of all designers of widely distributed original matter, such as the covers of magazines and their colored advertisements, being to confine the finished product to as few colors as possible. Still another swiftly evolving branch of the art is photo-lithography, used in the multiplying of maps and plans wherein correctness of line is the chief object. These are copies from a photographic negative and the copy is then transferred to the prepared stone.

Often we pay homage to some basic invention by expressing wonderment that mankind could ever have "got along" without it, and surely it were unthinkable to eliminate from our era the multiform services of lithography. By such a catastrophe the eyes of civilization would be bereft of a large part of their sense and value of color. Such a loss would suddenly strip from every bookstall its riot of brilliant coverings to its legion of literature. It would hurl atlases and maps back into the black-lined monotony of the eighteenth century. It would rob books and periodicals of their entrancing reproductions of subjects clothed in the livery of nature. The walls of millions of homes, hospitals, libraries and schools would be shorn of their pictorial adornments. Sunday would become for many a dies non, since it could bring no resplendent supplements and "comic cuts" enshrined in the newspaper which is left with the milk on the porch. The Pluvian hands of the Postal Union would be denied the duty of showering the world with scenic post-cards. And half the homes of Christendom would forfeit their cherished calendars, embellished with Sir Edwin Landseer's famous stag, or tropical glades and glacial peaks, impossible sunsets and gardens ablaze with the flowers of variant seasons all in full blossom at the same time.

In the commercial world the elimination of the magnetic power of lithography would transform the many-hued hangers and display cards which greet us in stores and country restaurants and hotels to an unnoted sameness of printed type. It would drape the hoardings, poster stands and blind walls of our cities with gloomy and unread placards, limited to black or tinted lettering or hand colored by a prohibitively expensive army of painters. It would strip from the alluring advertisements of all magazines and periodicals their gay costumes of carnival and clothe them in lugubrious and forbidding "customary suits of solemn black." Happily lithography shows evidence of being one of the healthiest of the children of our modern civilization. Too often, however, its splendidly attractive powers are deliberately wasted by ignoring the laws of color harmonies or else by faulty rendering of the intended message. In the hall of the Canadian hotel where the writer pens this paragraph hangs a chromo about four feet in height by two feet wide, depicting an Italian girl carrying on her head a basket

of flowers whilst she holds another against her hip. She is a pretty Babina of Tuscany, such as you may encounter any day in Venice or in the streets of Mantua or Sienna. On the flagged roadway at her feet lies a box of cigarettes, but you must go very near the picture to read the name of those cigarettes. Now what in the name of all that is sane has this charming flower girl, with the sunlight tangled in her hair and lingering in her eyes, to do with that box of cigarettes lying on the ground? She certainly will not see it for her gaze is straightway into yours and wistfully asks that you should lighten her soft burden by the purchase of some of her flowers. Perhaps she may stumble over that box of cigarettes; may the gods protect her. The picture is excellent, but its purpose fails. In other cases the ideograph may convey the sense desired, but the coloring offends. Swift are the eyes as appraisers of tints, and if the grammar of color is neglected the mind refuses the message.

Time builds for this industry a chapel in the cathedral of art, for, like the twin goddesses who guided the architecture of Greece, this bright complexioned Lithography and her thoughtful-browed sister, Printing, are probably destined to be the ultimate uplifters of mankind. Who may foretell the future place of lithography in the domains of education, art and commerce, or set limits to its uses in the books and homes and streets of tomorrow? May we not rather conceive that there are more potentialities latent in its various processes than are dreamed of in our present philosophies? Already we have High Commissioners for the drama, movies and baseball; why should we not have one for Public Pictorial Art, and let his chief duty be to transmute the dullness of many cities and lives into lithographic Arcadias? Why should a Secretary of Public Education devote his efforts merely to the development of the minds of children when the older all of us grow the more we thirst for knowledge? Do not the waste spaces and blind walls of every large city cry mutely for wise usage and offer to a true and visioned Secretary of Education glorious writing-pads whereon he can, by judicious avail of the arts of lithography and printing, teach daily to many millions helpful precepts, guiding maxims, useful information and encouraging quotations from the writings of great and kindly thinkers? Why should not every novel, biography and history contain within the hollow of its back a lithographed résumé of the story or subject matter rolled on a stick, which being deftly twisted between the fingers, would give to the intending reader a pictorial synopsis of the theme? So, also, may we not foresee color photography, in its approaching triumphs, turning to lithography to exile from the movies their drab monotony of sepia tones and give in their stead "the things of God as we see them for the God of things as they are "? In one direction only need we to set any limitations to the uses of lithography, and that is that we should ever beware of flaunting our 'prentice works, as mimics of Nature, against her whispering woods, her flower-decked fields, or her age-worn rocks, for this earth, wherein we dwell and find our tears and smiles, is but one amongst a myriad planetary copies of the masterpiece of chromos.

Type Versus Hand Lettering

BY DANA EMERSON STETSON



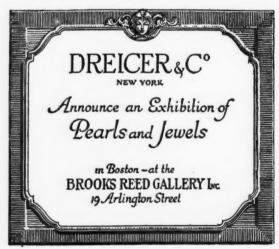
N agitating question arising daily in advertising and publishing circles, with a direct influence upon the printer, is the one concerning the use of type and hand lettering in captions, display and body text. There are numerous arguments for and against, as well as much careless use of the one in composi-

tion where the other should be used. It is not always

easy to reach a decision which will prove to be satisfactory after the type, plates, or a combination of both, is set and proof submitted. Often the matter is decided by the article to be advertised or the story to be told, yet there is no assurance that the setup and general appearance will be pleasing and effective.

A glance through a few of the countless national magazines and truly big-city newspapers reveals scores of interesting specimens of typographical dress and lettering by designers. Head pieces, titles and subtitles of fiction, bold captions staring out from smashing

color spreads, unobtrusive single-column advertisements, all struggle bravely to capture the roving eye of the reader. Here an elaborate swash initial commands momentary attention. There the inimitable



Fro. 1.

italic of some master of the Japanese brush spells a merchandising message. On every side is a profusion of the best which can be produced by two classes of craftsmen: those of the broad steel pen, and those of the letterpress. And it is a continual struggle for ascendancy and supremacy in the realm of graphic arts.

The intelligent observer, if he be impartial, will agree that the desire to progress dominates these commendable efforts, and that there must be some degree of satisfaction, at least, as a lasting reward. These artizans educate mankind and further the growing appreciation of all that is beautiful. No matter what their instruments of interpretation, they tell the story artistically, and by the same token achieve results that are satisfactory to those who employ these craftsmen.



Erc 2

In ancient days manuscripts were hand illuminated, slowly and laboriously. Movable blocks, from which many impressions could be taken, came into existence. Early records show that writers of the time encouraged the casting of types which when used for printing would attain an effect similar to the writing appearing in the original manuscript. Caxton, upon completing his translation of the "Recuyell of the Histories of Troye," enlisted the aid of the printer-scribe, Colard Mansion, as a means to this end. Earlier printers, we know, embodied in their types some of the characteristics of the letters in manuscripts.

Today, with printing and type faces well perfected, designers turn to the specimen book of faces issued by some foundry, select a type which appeals to them and proceed to adapt it to their own needs. As time goes on, the aspirations and the institutions of a people change. So the artist studies the creations of the typefounder, instead of the converse. Admittedly, though, many of the designer's present-day adaptations were previously adapted by the printers of olden times, and in many cases the artist copies from a reproduction of a German brass or Spanish gothic, which in turn has been designed from the manuscript, so that, in reality, the artist is copying direct from the artist. The rapidly spreading use of uncials as introductory letters in advertising copy of a high order substantiates such a statement.

SEMI-ANNUAL SALE

HANAN SHOES

Represented in this Sale at deep-reaching reductions is a variety of styles of Hanan Shoes in every leather for every use and occasion-Street, Sport and Dress

HANAN & SON

167 Tremont Street

Fig. 3.

Yet the scores of different letters to be found in periodicals of every description are in themselves strong arguments that signify that the artist found his inspiration in a type book. Hess, Goudy and Cheltenham declare themselves in many a hand-drawn letter. A tell-tale curve or width in the ascenders and descenders may immediately relate the family history. Pabst, Roycroft and Victoria italic also possess the features cherished by the designer. Thus, we might continue indefinitely, tracing many a letter to its origin in a foundry volume. This would be idle, for each of the letters is performing a given function successfully.

It is interesting to make comparisons and weigh the respective merits of type faces and drawn letters. Some fit in beautifully where they are put, becoming a valuable part of the entire scheme. Some seem ugly, and isolated from their surroundings. In many cases the substitution of type for drawn letter would change the whole appearance; in many cases the drawn letter would serve the purpose better than type.

Destructive criticism too often leads to specious assertion, and then to gross misunderstanding and misinterpretation. A fair way to view the merits of a proposition, then weigh them, is to set up some kind of model and magnify its good points. This method is really more persuasive and convincing in the long run than that which forces uncertain conclusions from a development of the awful example.

The points about to be illustrated, therefore, are somewhat general, yet pertinent. Though the examples may not be the best available they will suffice.

The announcement of an exhibition of precious stones and trinkets, Fig. 1, is an excellent specimen of high-grade lettering. The border is well executed LIBERT & MYZES TORACCO CO. and harmonizes well with the letter. No particular

type face is suggested, but there is a faint trace of the early Spanish manuscript writer in the lower-case descenders, which are wide at inception and narrow gradually as they pursue their downward course. Probably no type or machine border could have conveyed better the idea of high quality. The entire drawing has been planned to impress the reader deeply with the worth of the things offered. Here lettering is in its proper element.

Handicraft and precision are expressed in the drawing and lettering of Fig. 2. Objects of the jewelry chaser's art are linked with the characterization of a mechanic in a trade which turns out a much larger and more powerful product. Again, the letter conforms to the border and carries along the motif of the drawing. It is extremely doubtful whether any text type could have fulfilled the need so admirably. No two letters are exactly alike, and the slight differences, not too crude, savor of the accomplishment of the mechanic rather than of his exactitude.

In each case just cited, a carefully chosen type face might have told the story with equal interest and significance. Most of the points brought out, however, seem to weigh up in favor of the hand lettering. It should be borne in mind, in all fairness, that the matter was left to the good judgment of the artist, whose environment yields greater facilities and offers a broader scope than that of the compositor.

A simple and direct statement can be given merchandising value by the writer of advertising copy. The right kind of typographical setup acts as a completing unit in the sales message. An article of dress, such as shoes, requires a type dress suggestive of snap and durability. True, there is shoe advertising which consists of a drawing-room scene and a few scrolls which represent the footwear. Fig. 3 drives home the

aged in wood

That's why Velvet Tobacco is fine in your pipe and topnotch for cigarettes



facts emphatically. The layout is pleasing, and the type, in this instance, manifests superiority in every way over any letter which might have been designed.

Fig. 4 illustrates the possibilities that are offered by type and hand lettering in combination. The layout is comparatively simple, but effective because of good use of white space and placing of the lettering where it belongs. It may be safely assumed that if what is hand lettered had been set, and what is set had been

hand lettered, the advertisement would have been very weak. As it is, the artist knew just when to stop, as did the compositor.

In summing up the proposition, it is easily seen that type is preferable at times, while hand lettering enjoys an equal measure of popularity. The task of choosing between them is made easier if a few of the many available and deserving examples showing each in use are taken and studied.

Cultivating the Home Field for Advertising

BY BUFORD O. BROWN



UCH has been said about developing foreign advertising for the small-town paper. Some press associations have gone to the expense of a paid man to do this work, and other organizations have spent considerable money in an effort to secure national advertising for their members. It would be unfair to say that

not much has been accomplished, as many valuable accounts have been secured and undoubtedly much missionary work has been done which will result in future business. At one time the writer was very enthusiastic as to the possibilities of a coöperative plan, and visited a number of agencies to get their opinion on the idea. He met with encouraging response.

There is no doubt that it is possible to develop foreign advertising. These coöperative agencies are a valuable aid in that direction, and individual effort plays no small part. On one occasion the writer learned that an agency was to place an important contract immediately. A telegram was sent to this agency urging the merits of his paper, and a contract was secured. On another occasion the writer pinned a brand new dollar bill to his letter, with the introductory statement: "I want to buy a minute of your time. Here's \$1 in payment. That's what I think of my proposition." After reading the proposition the advertiser replied: "We are returning your dollar, as your proposition was worth all the time it required." And an order was secured. Notwithstanding all of these things, the most profitable, and likewise the most neglected field, is in the publisher's own village or town.

Within the last year or two a change has come over many dealers. It is said that some of the larger merchants blame the newspaper for the loss suffered because of the rapid deflation in prices two years ago. Such responsibility can not be fixed on the newspaper with any justice, and few have tried to do it, but that accusation has been made in a few cases, causing a changed attitude in more instances toward the newspaper. Of much larger importance is the necessity for conserving finances, which perhaps ninety-nine per cent of the merchants have faced during the past two or three years. Men have found it difficult to get money with which to purchase goods and pay their bills, and

have therefore cut expenditures at every possible turn. Unless a merchant was a constructive advertiser he simply dropped out and felt he was saving that much.

To counteract this tendency the publisher must take steps to sell advertising to the local merchant. More effort is necessary in putting out a medium which the people respect and in which they have confidence. Greater attention must be given toward getting the merchant to augment his advertising with window and store displays, and in persuading the sales people to try to sell the articles advertised. In other words, the publisher must make his advertising profitable to the merchant. Some country publishers have been salesmen "in the abstract"; that is, they have endeavored to take to the merchant some idea on which he might act, or suggest some reason why he should advertise from time to time. Their efforts have been rewarded, but the local paper's advertising man will never be a real success until he begins to sell copy and not space.

At first blush it would seem that in order to sell copy the advertising salesman must have unlimited knowledge of every man's business - a thing which some will say is impossible. It is true that the more he knows the more successful he will be, because without a knowledge of the business it is almost impossible to write intelligently. However, there are many aids, and the firms specializing in advertising service are of great help. Of not less value are the exchanges, as they afford ideas for copy. Recently a salesman of national reputation said, "I would rather spend two hours walking up and down in front of the prospect's door to get an idea for him than go in without knowing my line of talk." This is especially true with regard to advertising. The solicitor can well afford to spend time hunting for ideas which he can draft into copy rather than to see his merchant without such an idea. On the other hand, some merchants in every town are equipped to write their own copy and prefer to do so. There are others who resent any effort to sell them advertising, but the great majority are in a receptive mood for something good, and when the advertising man gets their confidence his visits are always welcome.

Plans for campaigns, such as "Clean-up" week, "Fire Prevention" week and "Better Homes" week, are frequently made too late for the weekly newspaper to make use of them. But if the publisher will make a note of them a year ahead, clip his copy and get ready

in advance, he can reap a rich harvest, interest his people, and enlist many advertisers. Conventions, county fairs and other occasions offer opportunities for additional advertising, but they are of much less value than the week-to-week copy which is available practically

fifty-two times a year.

The following are some suggestions which will help in writing copy to sell to the local merchant: If the advertising man can do so, he should letter-in the display lines. If that is not convenient, then the advertisement should be typewritten with display lines in capitals or underscored. Even though it be a "canned" advertisement taken from a cut service agency, it is wise to typewrite the copy, cut out the illustration, and carefully paste both on a yellow sheet, ruling up the border as nearly as possible as it will appear in print. This yellow background adds no little to the effectiveness of the copy. In many cases where the merchant takes an interest in his advertising much more liberal copy will result if the solicitor will take the suggestions of the merchant and draft them into an advertisement. It is possible, too, to correlate certain news features with advertising in such a way as to create no little interest on the part of merchants and readers.

There is a good deal of talk about farm woman's work, which might lead to an interesting story of

power washing and ironing machines, vacuum cleaners and other labor-saving devices. Such appliances cost money, of course, but in that respect they are no different from cultivators, disk plows, feed cutters and tractors. It might be possible to get up a discussion among local people as to how much time they would save in twenty years, and some advertising could be sold to dealers in these articles as a result. Again, it is suggested that the county nurse outline a program for seasonal diet and let the merchants advertise the foods they have that are on the list.

These are only a few instances, and the publisher can multiply them indefinitely. They will create an unbelievable amount of business and make his paper the most talked-about institution in the community. The home town offers the country newspaper a field that is unlimited for creative advertising effort. Developing it means prosperity not only for the publisher but for every merchant in the community, as less and less money will be sent away to the mail order houses. Merchant and customers will come to realize that the local store can, in most cases, compete successfully with the mail order king. Such a course will make the country publisher one of the outstanding individuals in a business way, just as he is now in the civic life of his home town.

Feeding Whale Bait to Minnows

BY MICHAEL GROSS



TRANG had taken a good deal of pains with Hollis, the new man. He had imparted to him a thorough knowledge of the theory and practice of printing and then laid bare for his edification all the choice selling points and order-bringing angles gleaned from a score of years of experience in the business.

The mind of the new man seemed to absorb knowledge as a sponge does water. At the end of a week's probationary period, during which all the tyro had to do was accompany Strang and listen to the way he put his arguments over in actual tilts with flesh and blood buyers, the star salesman told the boss that William Hollis was ready to grapple with the elusive order.

Hollis did fairly well during his first month. Not as well, however, in Strang's opinion, as conditions warranted. Healthy advertising appropriations were being spent on all sides, the fall season was at its height and orders were coming in fast for the other men on the sales force. The star salesman could not understand why Hollis should be just covering his drawing account - an excusable happening during slow times — instead of piling up a balance on the credit side of the ledger. The lack of sales was not due to laziness, of that Strang was certain. The new man was on the job every minute of every working day and his weekly reports showed he was soliciting some of the best accounts in the city.

It was Hollis himself who gave Strang the opportunity to discover what was wrong in his protegé's sales methods. On a Saturday morning, about two months after he had been sent out order hunting on his own hook, the young recruit walked hesitatingly over to the star salesman's desk, located in one corner of the office. Strang, busy with a layout, was not aware of Hollis's presence until the latter coughed slightly.

"Hello, Hollis," he greeted the new man heartily. "Glad to see you. Pull up a chair and tell me all

about it."

"All about what?" Hollis stammered in confusion. "All about why the orders aren't coming in as fast as you'd like them to," Strang answered, the cordial

tone of the utterance taking all the sting out of the words. "It's been puzzling me as much as it does you."

"I can't account for it at all," the new man answered frankly. "I put my sales arguments across as smooth as silk and everything seems to be coming my way - but when the order is finally placed I discover it has gone in the direction of my competitor."

"Think I can be of any help?" Strang asked.

"I'm sure of it," Hollis answered, with conviction. "That's what brings me here this morning. If you've nothing very important to do I would certainly appreciate it if you would accompany me to one of my prospects. There's an order pending at the place and I'd like to have you just stand by while I make my fight for it. I'm almost certain you'll be able to place your finger on the thing I do that kills sales for me."

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Strang's motion toward the top of his desk, where he had placed his hat, was enough of an answer for Hollis, who, at the gesture, hurried to the rack for his derby. Five minutes later the two men were on the way to the Blakely-Coster Company, an old account of Strang's which he had turned over to the new man, together with several others, when he had joined the sales force as a full-fledged order-mechanic.

On reaching the office of the concern, Hollis asked to see a Mr. Peabody. The girl at the switchboard announced his name to some one inside and a few moments later a young fellow, who could not have been much over twenty, came out of a rear office and shook hands cordially with the new man. Strang was introduced, spoke a few words, and then quickly faded into the background, leaving Hollis a clear field. And the new man certainly made the most of the opportunity and put up a good selling talk.

"Your arguments are certainly convincing," he was forced to admit, as Hollis concluded his presentation, "and I must say you put them over well. There will be a decision on the matter this afternoon. Drop in tomorrow morning, will you?"

Hollis promised to call the next day as requested, and Mr. Peabody, with a brief good-bye to both his visitors, went back to his office again.

"Well, you've got to admit that I put that over in fine shape," Hollis said enthusiastically, as he and Strang walked toward the subway station on the way back to the office.

"You surely did," Strang admitted heartily.

"No flaw in the argument, was there?"

"Not even a dent."

"Is there any reason why a sales talk like that shouldn't win us the order?" the new man asked point

"Only one," Strang answered.

"And what is that?" came the anxious query.

"It didn't mean anything," came Strang's reply.

"I — don't — understand." The star salesman's last words seemed to have taken all the wind out of Hollis.

"Who is Peabody?" Strang suddenly asked.

"Why, Mr. Peabody is Mr. Colby's assistant," Hollis stammered.

"Exactly," said Strang. "And that's why your wonderful sales talk didn't mean anything. It was as fine an example of whale bait being fed to minnows as I've ever come across. In itself, your presentation was a corker—well thought out, logically assembled and strongly delivered. But it was aimed at the wrong target. You've gone to great pains to convince a man regarding the merits of your proposition—and yet that man's conviction isn't worth a tinker's dam to you even if you do get it. Peabody doesn't place orders for the Blakely-Coster Company. Mr. Colby, the advertising man, does that. Then why take all the pains to convince Peabody?"

"But Peabody is the only man I've been able to see," was Hollis's defense.

"Then you should have used your powers of persuasion to convince Peabody that you wanted an interview with Mr. Colby. If you won out in that endeavor you would have gained a point that might have swung the order your way. Instead of that, you set out to sell Peabody, an individual, as I've pointed out, whose conviction has absolutely no bearing on the order about to be placed by his superior."

"But if I impressed my sales arguments on Peabody," Hollis persisted, "isn't it reasonable to suppose that he will pass them on to Mr. Colby? If I convince him that my proposition is better than my competitor's, won't common fairness make him put it up to Mr. Colby that way?"

"Maybe it will," Strang answered. "But do you honestly believe Peabody can do you justice or present your points the way you do? Your sales talk sounds convincing because you are sincere in what you are saying. You have faith in your house and in the work it can do—and this faith is contagious. Your listener gets it from you, subconsciously perhaps, but he gets it. You talk from the heart and thereby reach the buyer's heart. Even if Peabody remembers everything you have told him, which I doubt very much, he can only repeat it to Mr. Colby from hearsay. His heart isn't in it—his sincerity isn't behind it—and the arguments will fall flat accordingly.

"But it will never get as far as that," Strang went on. "Peabody will never repeat your sales talk nor that of your competitors. Not if I know anything about assistants. When Mr. Colby gets ready to make a decision, he'll put all the sketches in front of him and pick out the one he likes best. If your sketch happens to be the better one, Peabody will agree with Mr. Colby because you have convinced him. But his agreement will have had nothing to do with the selection, please remember that. If, on the other hand, your competitor's sketch meets with Mr. Colby's approval, Peabody will also agree with Mr. Colby despite the fact that you have convinced him. If neither sketch is selected, once again friend Peabody will agree with his boss. The average assistant is a 'yes-sayer' for two reasons: one is that he is usually too young to have any definite opinions of his own about anything; the second is that he is afraid of his boss and knows that the surest way of steering clear of trouble is by squaring his own views and opinions by those of the man higher up.

"For the past two weeks your lack of sales has kept me guessing," Strang ended up. "Now I'm puzzled no longer. Your methods are all right. You have enthusiasm, ambition and sincerity fighting on your side. But give them a chance. Don't feed whale bait to minnows. Be sure that the man in front of you is the one who can make it worth your while, if you do convince him. Use all your powers of persuasion to get to the one man in every organization whose word is final. Then, when you finally face that individual, hit him with everything in your sales kit — for you can rest safe that if you do succeed in getting your sales talk across and convincing your man, you've accomplished a feat that will net you the order.



In Which We Express Thanks

The spontaneity with which the printing fraternity throughout the country has received the fortieth anniversary number of The Inland Printer has been particularly gratifying. We only regret that we can not return our hearty thanks in person to all who have by letter and by word of mouth expressed commendation on the October number of this journal. We have published elsewhere a number of letters in the order in which they have been received; since the forms have been closed other letters have come to our desk that are equally instructive and delightful. Since there are so many points of view of common interest to printers expressed in these letters, we shall publish the remaining letters in the December number.

Merchandising Printing

We have before us a circular issued by The Printers' Board of Trade of San Francisco, which presents a reprint of an article appearing in one of the San Francisco business papers. The heading reads: "American Business Recognizes the Need for a Living Profit in Every Industry." Then follows a subheading: "Every industry, to be an asset to the community, must make a profit. It must pay living wages which add to the buying power of the community; it must pay creditors for materials or service; it must set aside a surplus for new machinery to replace old, and for expansion; it must yield a profit for invested capital." The first paragraph emphasizes the well known fact that "No industry can succeed which is beset with open cut-throat competition, selling below cost, unwarranted substitution or lowering of quality, failing to meet creditors' bills promptly, or having no margin of profit for progress."

After we had read the foregoing we picked from our desk another sheet bearing the title *The Franklin Bulletin*, "Issued to officials of printers' organizations by the Porte Publishing Company for the benefit of all associations of the printing craft." This bulletin carries a short message under the title "Organization's Waterloo," which has a distinct bearing on the subject emphasized in the preceding paragraph. We quote:

The surest way in the world for an organization to come to grief is to worry over prices instead of devoting its attention to merchandising. Printers' organizations are no exception to this hard and fast rule, and just as sure as the whole life of an association is given over to fussing and fuming about prices and costs and the like, that organization is bound hellbent for the oblivion it deserves.

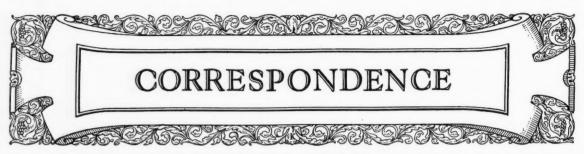
Printers are in business to sell — to sell printing, the product of their presses, the service they can give their clients and

customers. Naturally, no profitable selling can be done without knowing costs. That's a threadbare truism and the Bulletin would be the last to give such insane counsel as disregarding costs. But the Bulletin does say that printers' organizations should do a right-about face without delay and devote their attention to merchandising and let prices take care of themselves. Good merchandising will bring good prices and prosperity as a matter of course. Sound merchandising methods, creative salesmanship and the sort of craftsmanship that attracts and holds business are the crying needs in the printing business. It is not hard to note that the printers who are good merchants, who create profitable work and who produce superior printing are the least conspicuous in the clamor over prices and costs. They have gone forward and have solved their own problems in the way open to every other printer. More of their spirit in organization councils would help put the craft on the right road.

Use your efforts as an official of your association to bring forward the subject of merchandising. It's a gold mine for every one concerned. Discussions of this great subject are both interesting and profitable and will steer the good ship away from the shoals of price and a possible smash-up on the rocks of price-fixing.

By a somewhat singular coincidence, just as we were reading the two papers mentioned a visitor stepped into our office, a man who has spent more than fifty years at the printing business and who has devoted considerable of his time to furthering the interests of printers. He recited an incident which had come to his attention in another city just a short time before. While calling at the office of a printing firm a piece of work was handed to several of the estimators. Each one gave a different price, and there was a rather wide variation. When questioned regarding his figures each one admitted that he had not figured according to the hour costs of the office but according to the market price. Evidently there was some difference of opinion among the estimators in the same office as to the market price. No doubt this same difference of opinion is responsible for many variations in prices.

As we write we have just returned from a three weeks' trip, during the course of which we had the opportunity to visit printing offices in several cities. We were very strongly impressed with the fact that those offices which showed the greatest signs of prosperity were the ones in which the selling was really on a merchandising basis. Hence we can not help but feel that there is a vast amount of truth contained in the little message we have quoted from the *Bulletin* of the Porte Publishing Company. "Good merchandising will bring good prices and prosperity as a matter of course." When printers devote more attention to actual merchandising, *selling* their product and the service they render, they will make a living profit and will worry less about open cut-throat competition.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Where Credit Is Due

To the Editor:

SAN FRANCISCO, CALIFORNIA.

In your next issue will you please make a notation on our behalf? In Mr. Frazier's article on Bodoni, in the caption to Fig. 8 on page 99 of your October number, he has mistakenly ascribed a piece of work to us. This we greatly regret, as the specimen should have been credited to John Henry Nash, of this city.

HENRY H. TAYLOR.

Taylor & Taylor.

Seconds Our Correspondent's Protest Against Teaching Absurd Typographic Stunts

To the Editor

CHICAGO, ILLINOIS.

In your October number there appears on page 83 in the Correspondence department a letter under the title "Teaching Absurd Typographic Stunts." Please extend my congratulations to the master printer who wrote this letter. He has expressed my sentiments.

There is, however, one inaccurate statement. The so-called typographic art department, or fine printing department, at Carnegie Institute, Pittsburgh, is not a part of the School of Printing. It is separate and distinct from the School of Printing, and it is to be hoped that the printers of the country will understand that this is the case.

In regard to the Wentworth Institute, the Department of Education of the United Typothetæ of America tried to get the Wentworth Institute to modify this course, and the following paragraph from a report which I made December 5, 1922, indicates my own opinion in the matter:

Regarding the course in advanced typography, I am of the opinion that this course as now being given will not function much in the industry. As nearly as I can understand it, the purpose of the course and the present plan of instruction aims more at illustration and typographic design than it does toward practical layout work. I believe that an evening course in practical layout and design for journeyman compositors would do more to benefit the industry and the men in it than would a course of the kind that is offered at Wentworth under the name of Typographic Design.

With all the work there is to be done in educating prospective printers in the fundamentals generally accepted by the trade, I add a hearty amen to the master printer's statement: "Innovations which are not improvements, or which are illogical, should not be taught in schools—hence this protest." We join in this protest.

L. S. HAWKINS,

Department of Education, United Typothetæ of America.

Writes Editor of Job Composition Department

My dear Mr. Frazier:

NEW YORK CITY.

Your very fine comments on the Sangamo book, "Service to the Central Station Industry," in the September issue of The Inland Printer, have come to my attention.

I am glad to learn that this job impressed you so favorably and thank you for saying so. It is very gratifying to be able to pass on to the men who do the work comments of this kind. I believe there is no greater incentive to the maintaining of the high standards for which we strive than to have our men realize that such work will come to the attention of an impartial and competent critic like yourself.

There are undoubtedly many times in the production of printed matter where the spirit of craftsmanship moves one to try a little harder, to stay a little longer in order to get something exactly right, instead of nearly right; and it is sometimes distressing to find that, due to lack of understanding, the client, sales department, etc., do not appreciate the extra effort. Repetition of such occurrences might tend to break down this spirit of craftsmanship, and instead of constantly seeking perfection the workman might permit himself to be satisfied with what gets by.

Departments such as yours, however, offset this factor to a great extent, and I know the work you are doing affects profoundly not only future developments of the printing art but present-day standards.

Charles H. Dowd,

With Ray D. Lillibridge, Incorporated.

Reflections on a Uniform Type System

To the Editor:

BERLIN, GERMANY.

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The judicious remarks of Mr. Werner about the differences between the French and the American point system in the February issue of The Inland Printer, together with the encouraging words of the editor in the March issue suggesting the discussion of these matters at the International Congress of Printers in Gothenburg and his readiness to open his columns to the subject, have attracted my attention.

In my opinion the printing trade of Europe and Germany, not without reason, would view with the greatest distrust any suggestion to change its standard system, and would meet this suggestion with the utmost resistance. Our typefounders would be happy if all printing offices had adopted the French system, as the material of several printing offices, the biggest ones, differs from it. Naturally, printers who have effected the change to the French system at great expense and with much trouble would refuse to put their type into the melting pot again. I agree with Mr. Werner that the existing differences between both systems preclude all hope of printerdom's having a universal type system. Nevertheless we do not want to shun an academical and matter-of-fact disquisition on the possibilities and methods to arrive at uniformity.

Out of the question is the proposing of quite a new ideal system according to the meter, say 2, $2\frac{1}{2}$ or 3 typographical points measuring 1 mm., and the height to paper 23 or 24 mm. The introduction of such a system would render nearly valueless the punches and matrices of all typefoundries and the type material of all printing offices in the world.

As the next most feasible plan I take into consideration the matter of making one of the existing type systems the universal system. Is it practicable for the European continental typefoundries now using the French standard to accept the American unit? The French point is larger than the American one; for instance, you can not cast a twelve-point face of the former on the corresponding American body. Hence all punches and matrices cut to the French system would be useless for the American system. On the other hand, all American faces could be cast on the corresponding bodies of the French system, and when printed they would appear leaded. From the technical standpoint an agreement on the latter could be attained sooner than on the former.

The American type height measures 62 Didot points, the French one as fixed in 1898 officially in Germany 62% points. This fraction has wrongly surprised many people. It was settled thus because all typefoundries could accept it without much trouble. Moreover, 3 times 62% result in 188 points; that means a full figure.

Now, which height to paper is most fit for a universal system? If we consider in this case only the technical side of the question, it is not so hard for the typefoundries and printing offices to lower the height to paper as to raise it. The former can be attained by planing off, the latter only by recasting. Therefore a unification on the American height to paper could more easily be accomplished.

As I said before, the economical conditions and the general feeling in Europe and in Germany are not at present in favor of a modification of the type system. Evidently the situation in the United States is more favorable, so that it is there that we must expect the first move to be made.

FELIX SMALIAN.

American Printer in Orient Writes of Earthquake Horrors

To the Editor:

KOBE, TAPAN.

Here I have been for eight days, since I left Yokohama, that awful city of death and destruction, en route to Shanghai. We are due to leave here tomorrow, but no one is exactly sure when the boat will sail. All schedules have been destroyed, just as Yokohama has been, the ships being held here to act as receiving ships for the destitute refugees, who have escaped only with their lives — leaving almost everything in ashes.

Those were nine trying days I went through in Tokyo. I have had all the excitement I want for many long moons. I never want to see such a catastrophe again. Some of us must surely be made of iron to have witnessed or to have experienced hell and brimstone and still remain sane. I will write it up just as soon as my temper gets a bit cooler and my mind settled. I have lost practically nothing, possibly several pieces of laundry, which I may yet get back. My few yens, however, were tied up in a Morgan bank, and though I got a fair part of it I shall not be able to get the rest of the cash until I get to Shanghai and the local branch has been able to verify my account. Think of the suffering of the thousands of people who lost their accounts in the fire, and when you consider that forty-five out of the fifty banks in Tokyo have been destroyed with all their records, you can see the hardships that especially the foreigners will have to suffer. All the banks in the affected area have declared a two-week moratorium, and when that is up I am sure they will declare another. as I don't see how they can pay with all their records destroyed and with the depositors' accounts gone.

The day before we left for Kobe I went ashore with two other American newspaper men and made a round of the larger part of Yokohama. What an awful sight! Practically every building down; the streets blocked with debris and putrefying corpses, right open, sending their stench to the heavens. Everywhere bodies lay, some burned, others crushed, and hundreds

of others showed only bones, now white. Of the seven hours I spent in that inferno I found only one building standing—that a school house, half of which was burned, the other half of the concrete structure being preserved through some miraculous act. This part was occupied by hundreds of homeless Japanese. Dante never saw such a hell as we have in Yokohama and in some parts of Tokyo.

In one district, the Kanda, 32,000 persons who were employed in the government clothing mills, making uniforms for the army, were burned to death. In another factory in the same district 1,100 women and girls were burned to death, only ashes remaining of these poor people. The whole of Yokohama and most of Tokyo were destroyed by earthquake and fire. In Tokyo most of the damage was by fire; in Yokohama most of the city was destroyed by the quake, which was so severe that concrete piers over eighteen inches thick were crushed like pasteboard.

Well, enough for the present. I have nothing in sight as far as work is concerned, but I am hoping to land a job at newswriting, printing or teaching.

Please send me a few copies of The Inland Printer, addressing them in care of the Y. M. C. A., Shanghai, China. The last number I had I gave away to a Tokyo printer who wishes to subscribe. Please also send me at least one copy of the October issue, which contains my article—" Printing in Hawaii."

David Weiss.

Anent Mr. Bullen's Cogitations on Type Designers and Their Press Agents

To the Editor:

CHICAGO, ILLINOIS.

When the greatest printing journal America has ever produced allows one of its staff editors to attack in its columns a man whom many believe to be the greatest type designer America has ever produced, those who are interested take notice. Something of an event has occurred in an industry little given to sensations, and the habitually staid pages of a trade journal assume the more warlike aspects of daily press journalism.

No doubt there are those who are praising Henry Lewis Bullen today for his attack upon Frederic W. Goudy in your September number. I am not one of them. But neither am I one who would cloud the issue involved by pure personalities, either in condemnation of Mr. Bullen or in praise of Mr. Goudy. I would rather present things which I understand to be facts and which, if they are facts, seem to me to indicate that Mr. Bullen labored under some misconceptions when he wrote his article

If from no other point of view than that of defending the good taste of the magazine which I edit, an answer seems to me to be justifiable. Harry Gage's essay on Benedictine, William A. Kittredge's article on Mr. Goudy and his monotype Garamont, Will Ransom's discussion of Garamont and Mr. Goudy's autobiographical sketch, "Looking Backward," all appeared exclusively in Ben Franklin Monthly and were written at my solicitation. And so if most of them were in as bad taste as Mr. Bullen intimates they were, the taste of Ben Franklin Monthly's editor is execrable!

But this is of minor interest. It is of real importance that if Goudy is to be judged by the coming generation he be judged on facts and not on personal misconceptions. The Inland Printer has justly earned the respect given to proved authority. Long after we are dust the September, 1923, number, along with many others, will be on library shelves guiding students of printing and adding to their understanding of the present era. I should like to think that the November number would present what is at least another point of view, another interpretation of the evidence at hand, and another estimate of Goudy.

(1) Mr. Bullen begins his article with a misleading title. I understand the phrase "press agent" to mean a paid servant whose purpose it is to spread the fame of the firm or person who employs him. Any one who has any knowledge of Mr. Goudy's personality knows how ridiculous this phrase is in reference to him. Is specific evidence needed? On page 33 of the June issue of Ben Franklin Monthly is a full page reproduction of a portrait of Mr. Goudy. This entire issue of the magazine is set in linotype Benedictine. Shortly after it was mailed I received a letter from Mr. Goudy chiding me for using his picture so prominently in this number, saying that a full page picture of Mr. Bartlett, art director of the linotype company, would have been more suitable, and complaining generally that he felt the Ben Franklin Monthly, along with other trade journals, was giving his name more prominence than it deserved.

(2) "As I write," writes Mr. Bullen, "the advertised results of Mr. Goudy's art directorship consist of the entire series named Garamont and a preliminary showing of the eighteen-point size of an excellent Jensonian design called Italian Old Style." This occurs on page 834 of your September issue. On page 777 of the same issue over the signature of the Lanston Monotype Machine Company appears an advertisement of Monotype (Goudy) Italian Old Style, Monotype (Goudy) Kennerley, Monotype (Goudy) Bold Italic, Monotype (Goudy) Kennerley, Monotype (Goudy) Garamont, Monotype (Goudy) Roman, and Monotype (Goudy) Open. These same seven types, designed by Mr. Goudy and made available by the monotype for machine composition, were also advertised in the August issues of trade publications.

(3) Mr. Kittredge's statement that Mr. Goudy is "the most eminent type designer of all time," which Mr. Bullen challenges so forcefully, is a matter of opinion. It is Mr. Kittredge's estimate of the man. So also is it mine, but that is not significant. In fairness to Mr. Kittredge, however, Mr. Bullen's misquotation of him should be corrected. After quoting Kittredge's estimate, Mr. Bullen goes on to quote him as saying. "We should really like to hear what Mr. Updike has to say about that!" Mr. Kittredge did not request Mr. Updike's opinion of Goudy, nor yet Mr. Updike's opinion of his (Kittredge's) estimate. Unfortunately any one who has read Mr. Updike's great treatise on printing types already knows what Mr. Updike thinks about Mr. Goudy, and many feel that he preceded Mr. Bullen in doing this designer of fine types an injustice. Mr. Kittredge's request was for an opinion on quite another matter - the Monotype (Goudy) Garamont and the use which Bruce Rogers made of it in the colophon to the Garamont issue of Monotype. What Mr. Kittredge actually wrote was as follows (Ben Franklin Monthly, May, 1923, page 53, paragraph 3): "Here we have a beautiful type sympathetically handled and presented in the distinguished manner best suited to its great advantage. Here, too, the work of the typographer ably and subtly interprets the work of the type designer - and if there be those who still doubt the success of this type (Garamont), let them ponder on Mr. Rogers's 'Printer's Note' and then forever after hold their peace - unless they be Mr. Updike or Mr. Cleland - and we should really like to hear what Mr. Updike has to say about it." What Mr. Updike said about it later was: "Rogers has made a charming presentment of the type and it is very agreeably printed, and the type itself, as far as I can judge of it in one size, I like very much indeed."

(4) Certainly the American Type Founders Company preceded the Lanston Monotype Machine Company in producing a fine copy of the Garamond type. But two years ago a Chicago typographer finding a newspaper advertisement set in their Garamond went to the Chicago office of the American Type Founders Company and asked for some of that type. The man who waited on him there looked at the specimen and

said that that must be linotype, since it was printed in a newspaper! Certainly it was not one of their faces. This was three years after Mr. Bullen says the type was put on the market. So little did they regard this type until the appearance of the Goudy face that one of their own branches could not place it and so fill an order for it!

As for the charge of piracy involved, both are copies from the same source. When this is piracy let the American Type Founders Company begin paying royalties to the heirs of Bodoni and Jenson!

(5) Mr. Bullen calls to mind the fact that his company bought Mr. Goudy's first type design, Camelot capitals, and intimates great generosity. I understand that Mr. Goudy received ten dollars for these designs.

(6) Mr. Bullen adds to Mr. Updike's faint praise of Kennerley by saying very much the same thing in a different way, and adds: "Imagine a newspaper or a magazine or a Booklover's Library edition printed in Kennerley!" One does not have to imagine the last named. I have before me a prized copy of "The Door in the Wall," the book for which Kennerley was originally designed. It is a gift from Mr. Kennerley. When he handed it to me he said. "There is the answer to the criticism of Kennerley type. I think it is the best thing Goudy ever did. And that book is rather successful, don't you think?" I do; so do many with a better right to that opinion than I have. Trying to put all prejudice aside (for I am very fond of Mr. Goudy), I think it is the most successful bit of bookmaking in my library of over two thousand volumes. By that I mean of course simply that it pleases me more than any other book I own. I express this opinion merely as a reader and lover of good books, but, after all, it is for us that books and book types are made.

(7) As a friend of Mr. Goudy's I resent Mr. Bullen's charge that Mr. Goudy's autobiographical sketch was "an amusingly complacent pose." That sketch for those who read it with an open eye and a mind given to understanding was a delightful bit of self-revelation. Mr. Goudy is not and never has been a poser. I can not help feeling that his intense honesty and outspokenness have done more than any acts or omissions of his to bring this attack. It is unjust to him and unfair to future students of typography who will be keenly interested in the era of typography upon which Mr. Goudy has surely left a larger mark than any other man.

ROBERT O. BALLOU, Editor, Ben Franklin Monthly.

The Banker Deserves a Rebuke

To the Editor

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We have just received a new lot of blank check books from the bank for our own use, and find that our instructions regarding face of type, color of paper and size of check have been disregarded. The finished job shows poor makeready, ugly proportion and faces of type that fight one another.

It has been our observation that bank checks are usually poorly printed. The banker knows only dollars and cents, and therefore the job is awarded to the lowest bidder. The fact that this lowest bidder is some shop in a distant place is considered of small moment. Loyalty to the community is good preaching for the banker's profits; the practice of it by him is also a matter of profit. The one is principle, the other principal.

We should like to see printers invite the attention of their banks to the poor workmanship on check books and to the unfair and undesirable practice of awarding this work to outside shops solely on a price basis.

WILLIAM LEWIS JUDY,
President, Judy Publishing Company.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Perforating on Press

A correspondent writes: "Will you give me your opinion as to which is the more advantageous and more profitable, perforating on the press or in the bindery? In my pressroom I have two cylinder presses, two Kellys, five jobbers; each and every one has a pressman or a press feeder. About seven thousand forms go through this pressroom a year. In the bindery there are fourteen girls and about as many men, one pinhole perforator and one slot perforator. These perforators are busy only about half the time. Now the question is whether the pressroom or the bindery should do the perforating. Can perforating with perforating rules locked in the form be done successfully on Kelly or Miehle presses? I wish you would explain why it can or can not be done."

Answer.— Most of the perforating should be done by the bindery. Unless presses are equipped with special attachments, perforating is a bindery operation.

Perforating by employing perforating rules placed in the form and thereby printing and perforating in one operation has been done on both cylinder and platen presses for many years. It can not be accepted as the proper way to perforate, as there are drawbacks which sometimes make it expensive and unsatisfactory from any angle. We would, therefore, say that perforating by placing rules in the form can not be successfully done on cylinder presses except on short runs and when simple perforating only is required. Now there will be some who will not agree with this statement and may point out a job or two on which fairly good results were obtained, but if the actual costs of doing long runs this way are analyzed it will be found that the best results on long runs can be obtained by some other method.

Perforating rules in forms are likely to cut rollers so badly that they are no longer serviceable for fine printing. These rules will also cut the drawsheet or practically any other kind of covering that might be used, thus necessitating changing the tympan several times during the run. The printing also usually suffers. Muslin, cardboard, the gluing of drawsheets, etc., have been tried with indifferent results. The pressman usually gets by somehow and the management finally gets into such a frame of mind that it is deemed fortunate if the pressman is able to get the long run off without "throwing up the sponge"; all thoughts of profit vanish before the job is two-thirds off, unless trouble was anticipated when the estimate was made.

After the drawsheet and tympan have been cut many thousands of times a recess is formed which prevents the perforating rule from doing its duty. When this happens the pressman may change packing and get a fresh start, or he may not. If he does, time is lost; if he does not the job is likely to be refused. At any rate the perforating is not uniform; in places it will be just right, in others it will not be deep enough, though at others it will be too deep or not perforated at all. The job usually winds up badly because of the time it took to get it through, and because of unsatisfactory perforating and printing.

There are two successful ways of perforating, on the press by the use of special attachments, and by running through a perforator. By special attachments on the press we mean perforating heads like those used on Harris, Kidder, Meisel and such presses, or by an attachment on cylinder presses like the Hoff combination slitter, perforator and scorer attachment, which may be applied to all makes of cylinder presses. The operation is performed while the sheet is held fast by the grippers, and in this manner straight perforating, slitting or scoring is done. The perforating is done at the same operation as the printing, but no perforating rule is used in the form.

Printing and Numbering Checks on a Platen Press

Rexford H. Blaine, Fayetteville, Arkansas, sends the following description of how to print and number checks on a platen press. He states that it is not his original idea.

"Lock up the check, a single form, near the top of the chase so that the bottom of a two or three check form can be printed, and set the pins in the ordinary way. Then arrange another set of pins so that the middle check may be printed, leaving the form locked in the same position. Then arrange a third set of pins so that the top check may be printed. It is best to use the spring end pins all around, as they lie flatter and do not injure the stock when printing the top and middle checks. When you begin to print if you start with the numbering machine on No. 1 you use the top set of pins, then the middle set, then the bottom set. In this way your first sheet of checks will be numbered 1, 2, 3, in serial order. Then repeat the same process with the second sheet of checks, which will be numbered 4, 5, 6, which is the desired result."

Unable to Locate Cause of Slur

A publisher submits a copy of a daily on which a slur occurs in the middle of a page. The slur in question did not occur during printing operations, but from the appearance the sheet must have come in contact with some part of the machine after printing. He also asks for a criticism of the presswork.

Answer .- In order to find the part of the machine causing the slur you should operate the press slowly, so the sheet advances a few inches at a time. Examine the printed surface after each movement. Before the sheet is completely discharged you will observe where it has contact. To prevent a repetition of the smutting you will have to carry more impression and less ink, as the specimen submitted shows plainly that the type is not pressing the stock hard enough. Give close attention to the rollers, the impression and the inking. These factors are vital to the production of a good clean printed page. A news page need never be printed a solid black, just a dark gray. Carry sufficient impression to properly deposit the ink on the paper. Do not thin your ink with lubricating oil or kerosene. It will reduce the drying qualities to add either of these in any considerable quantity. We believe it is within your power to produce a well printed paper without recourse to any artificial method of drying the ink. The large

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editions produced on the metropolitan daily presses are run without any drying apparatus, excepting on the rotagravure sections where live steam is employed to dry the ink as the freshly printed sheet passes over a polished roll which is heated.

Slur Across Entire Sheet

A pressman submits a large four-page circular having type and halftones, printed on a pony press. A small slur occurs across the entire sheet and has caused wear on the edge of a square finished plate as well. The form is approximately the full size of the bed. Our correspondent says: "You will notice a dark streak across the sheet about one inch wide, the cause of which we are unable to detect. The sheets were run one side at a time at the rate of 1,800 impressions an hour. It appears to us that the probable cause is a slip between the cylinder and bed at this position on impression, due possibly to a worn cog. Still this seems unreasonable, because cylinder bears tight on bearers of bed."

Answer.—We agree with you as to the cause, and suggest that the cylinder and bed bearers be cleaned with gasoline. As the form is such a heavy one, we believe that there is a possibility that contact is not continuous. We therefore suggest that opposite the point where the slurrring occurs you make a test with a thin strip of French folio on each bearer. Try drawing out the strip when bed is in impression position. If strip can be drawn out, it proves that the bed and the cylinder are not in close enough contact and that the cylinder should come down a trifle. Remove sheet from tympan each time cylinder is pulled down.

Pressman Is Not Alone at Fault

A pressman submits a school magazine and wants our criticism, as he desires to know the cause of the unsatisfactory appearance of the publication.

Answer.-A critical examination of the pages shows the following faults: (1) On the tint form the register is very irregular. The color on two sides of the same sheet is not uniform. (2) On the black form we find even greater discrepancies than are present in the tint form. For example, on page 70 the halftone plate is not made ready, and the type description is very poorly printed. On page 69 the type does not show up properly because it was not fully made ready. (3) On page 55 too much ink was carried, causing the filling up of the halftone plate; on page 56 the halftone was run a trifle too light and apparently was not made ready. A second sheet of these two pages shows how incomplete the makeready is, because less ink is carried. (4) Pages 29 and 30 show a strong contrast as regards color and makeready. The first named page shows a number of defective characters and a high folio (see 9 of 29) and the plate is filled in because of too much ink, and makeready is incomplete. Page 30 should have had the halftone washed out, and the slugs showing bad alignment should have been corrected. See italic lines. (5) Compare tint on pages 49 and 50. The halftone on page 49 could stand several tissues in spot-up sheet, and should not be spotted with dirt or ink. (6) Page 58 shows the upper plate to be well printed, while the lower one is not fully made ready. The type on page 57 is fair. There are a few defective letters which should not have been passed by the proofreader. Note the fourth line from the bottom and the folio. (7) Page 73 shows a well printed halftone, but the type is not well printed. Note how the leaders punch through and how poorly the names print. The ink on page 73 has a brownish cast, as though oil or other medium was used for some purpose. Page 74 shows offset from the opposite page; it also shows that the pressman did not make a serious attempt at makeready either of the plates or of the type titles. To sum up, we find evidences of photos being used that should have been retouched or doctored before being reproduced. Some were unsuitable.

The engraving made from the photos naturally brought out everything the photo contained and could not minimize any of the shortcomings. The pressman had good paper, good ink and engravings, and should have produced a much better appearing job, but it shows neglect of the first principles of makeready and of printing. The plates do not show even color, and the two sides of the same sheet do not show the same color of tint. This is a bad showing for the pressman. The aim of the foregoing is to call attention to the defects so that improvement can be made in the work, and we trust our criticism will be taken with that in view. One point to help the pressman: He should have good rollers, and if good work is to be expected from halftones he should have a mechanical overlay to help him, instead of trying to print the plates flat. Also he should be given time to make the form ready.

VISITING CARDS—INADEQUATE ADVERTISEMENTS

BY C. M. LITTELIOHN

The display of visiting cards seen so frequently in the windows of small basement print shops is very often less attractive and more detrimental than the proprietor realizes. As soon as these cards, ranged in uniform pattern, become dingy or dusty, or yellowed by the sun, their faded appearance detracts from any merit or skill which the printer wishes to advertise.

So many of the small print shops use as advertisements the visiting cards which they have printed that their use may be misinterpreted as an indication of the limitations of the shop. They are not an adequate display for the printery that wishes to grow, or even for one that desires to specialize in small work, for small work of the best quality is accomplished on jobs somewhat larger than visiting cards.

The printed visiting card is never an example of the highest class of work. For better-business purposes the engraved card is always demanded, and the printed card is therefore scarcely representative of the work done by the small-shop proprietor who wishes to increase his business and give it proper display in his windows. The window space of the basement shop is generally a very precious asset to the printer who knows how to use this limited advertising medium, and he must effect an economy of space that puts it to the most advantageous usage.

Other forms of work will serve as better models than cards and be more attractive to the eye and appeal more to the judgment of the prospective buyer, who may critically expect a higher grade of work. There are numerous small forms which the modest printery with limited equipment and capital may show and which would serve a better purpose than an array of cards of every type and description. The unfinished visiting card with improperly shaped edges, even if fairly well printed, is certainly no recommendation for the printer.

An excellent and more effective display is made up of somewhat larger forms on heavier stock. Invitations to meetings, sessions or gatherings, issued by organizations and business houses of the better class, printed on a good grade paper, may demonstrate how a printed form may approach engraving. Some printing houses have so perfected this type of work that they produce a superior form which compares favorably with engraving. A display of such samples suggests quality.

A collection of various notices for meetings printed on good grade white stock, and an assortment of printed invitations on double leaf paper, properly arranged against an harmonious background, cost no more than a showing of cards printed in numerous faces of type, and are a much more attractive display than the sample cards. When masterly handled, small jobs are the foundation of larger ones.

Some Practical Hints on Presswork

PART VIII.-BY EUGENE ST. JOHN



old and Silver Inks.— Gold and silver inks, so called, are supplied as such by inkmakers or may be had in the form of powder and varnish separate, these to be mixed by the pressman as required. Both varieties are an attempt to avoid the disagreeable process of bronzing an impression in size. The best results are obtained with all gold and silver

inks by a careful leveling of the form and setting of the rollers. The press must be carefully washed up to remove all grease and the best available rollers with plenty of tack, yet firm, should be used.

As these inks, if ground in varnish, will settle when allowed to stand, and as those mixed by the pressman will also settle in the fountain due to the weight of the pigment and its low oil absorption, it is evident these pigments will be carried and spread best by using the heaviest varnish possible. This, of course, is limited by the surface of the paper and the speed of the press. This much is plain, if the tackiest varnish the paper will stand has been used for coated paper, it may be increased in viscosity for use on harder papers and the speed of the press decreased to enable the rollers to get a better hold on the heavy varnish. To attain the same end some pressmen mix yellow ink with gold ink to hold it together, and white or gray ink in aluminum ink.

COPYABLE INKS.—These inks, so detested in the pressroom, are anilin dyes in water-soluble varnish. If these inks become too fluid to print sharp and clear, enough of the moisture may be driven out by heating to yield proper body. Contrariwise, if this ink has become too dry by evaporation, it may be rendered workable by adding glycerin sparingly.

We may now consider some of the difficulties encountered in the practice of presswork and the means to overcome these difficulties or get around them. Though a number of difficulties arise from the same cause or causes, it probably will be more helpful to consider the difficulties singly.

PICKING.—This is generally encountered when printing solids and, of course, is more common on papers of delicate surface, notably coated papers. Picking may be caused by insufficient impression at the affected point or too much ink, or both. On the platen press it may be caused by too swiftly or abruptly stripping the sheet from the form. If in doubt, pull an impression, stop the press and slowly peel the sheet of coated paper from the form by hand. (No fenders should be used at this test.) If the sheet comes off without picking, the remedy is to operate the press at lower speed and strip the sheet with a string running from gripper to gripper but tied so that the string is on the form side instead of on the platen side of the grippers. This slows up the abruptness of the stripping. If not enough impression or too much ink is the cause the remedy is obvious.

If the ink is the cause owing to its tack or defective coating of the paper, the corrective indicated is soft reducing halftone ink. If this is not available a little petrolatum or benzol may be mixed with the ink. Benzol is a water-white distillate from coal-tar and is not to be confounded with benzin.

Very often too low a temperature causes picking and it is only necessary to warm the pressroom or the press.

Coated paper should be seasoned from ten days to two weeks for various reasons. One is that the coating may be firmly fixed. The adhesive used to hold the clay to the body paper is weak when first applied, because of moisture, and must

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dry before attaining its grip. Starch is coming into use as adhesive, having displaced the more costly glue and casein.

OFFSET.—Offset may be caused by static electricity, which drives the printed sheets so close together that no cushion of air remains for drying, by too much ink, not enough impression or too much impression on the reverse of the sheet, which scratches the wet ink on the sheet beneath, by improper adjustment of the delivery, which causes the sheets to slide on the pile after delivery instead of gently dropping on the cushion of air necessary, and by inefficient distribution due to faulty rollers or an insufficient number. If the ink is at fault it is generally too tacky to readily penetrate the paper, and the remedy is to use a more penetrating ink or render the one at fault more penetrating by adding another ink or cutting the tack of the ink with benzol or petrolatum.

MOTTLING AND CRAWLING.—When an ink mottles or crawls and refuses to lay in a homogeneous film it is due to the ink not having sufficient tack and body for the surface it is spread on. The remedy is to add another ink or if necessary change to another ink with more tack and body. If not available, one of the heavier varnishes, from No. 5 up may be added.

COMBINING INKS FOR JOBWORK.— In body and viscosity inks range downward as follows: Bookbinders' ink, cover ink, bond ink, job ink, halftone ink, soft halftone ink. By combination any desired body and viscosity may be had, and this is better than adding colorless reducers and stiffeners which destroy the color value of the ink.

FILLING.— Heavy pigments may fill the form if ground in varnish not viscous enough to lift them, or this may happen on a very hot day when the heat reduces the viscosity of the carrier. Remedy is to add a stiffer ink or varnish.

STICKING IN THE PILE.— When sheets incline to stick together in the pile after printing the remedy is to melt paraffin wax in the ink, a quarter ounce of wax to five pounds of ink. Cutting the viscosity of the ink with a little benzol also helps.

CRYSTALLIZATION.— When colors are superimposed on others the first layer of ink is the primer and should be printed on before it dries bone hard. The first color should never have drier, boiled oil (which is a drier) or any varnish added to it, but should be allowed to dry out flat until well set. If necessary, a little petrolatum may be added to slow the drying. The same applies to all the colors except the last, to which gloss varnish may be added if a glossy effect is wanted. Should any color fail to take on its predecessor an addition of paraffin wax and beeswax, melted with the ink, an ounce to the pound, will make the ink take.

Process colors are made to take on each other in either the wet or dry process by decreasing the tack of each successive color. The same rule obtains in other overprinting.

CHALKING.— When an ink separates from the varnish and is not fastened to the paper but chalks off, the varnish is too penetrating and should be made more viscous by adding a tacky ink or varnish. The same remedy applies when inks do not chalk but rub off of hard surfaces. A little paste drier may be added also.

FAILURE TO COVER IN OVERPRINTING.—When a halftone black fails to cover a solid first color add job ink and a little paraffin wax. Halftone black will cover a blue better than an orange first color because the halftone black is translucid.

OPAQUE HALFTONE BLACKS.—Opaque halftone blacks are made especially for overprinting with the same working and drying qualities as the translucid halftone blacks and are very useful for other effects aside from overprinting.

WHEN INK FAILS TO FEED.—If an ink will not follow the fountain roller it is too short and lacks tack. The remedy is to add tack.

WHEN INK WILL NOT DISTRIBUTE.—If an ink follows the fountain roller and will not distribute again the remedy is more tack, provided the rollers are not at fault.

WHEN INK DRIES ON ROLLERS.—When an ink dries upon the rollers while the press is in operation the fault may be in the ink, which may contain too much drier, either in varnish or in pigment or in both. Sometimes an ink will dry bone hard on rollers and plate while press is running. It may be caused by an ink which is too tacky and picks up and holds particles of lint and dust. This absorbs the varnish in the ink and exposes it to the air for very rapid drying. Even a medium drying ink under such conditions will become a fast drying one.

lecture to the members of a photographic society. The lecturer brought with him a copy of a certain periodical, which underwent much good-humored criticism, and which formed the basis of a most instructive lecture. Incidentally, it may be mentioned, that the only points which came in for favorable comment were the artistic initial letters commencing the various articles and stories. All typographical matter which comes under the eye of the compositor should be looked at critically."

STRENGTH AND DIGNITY IN BOOKBINDING

When the Chicago *Tribune* announced more than a year ago that it would offer a prize of \$100,000 in a competition which would be open to all the architects of the world, the response received gave the judges of the contest a real problem

CONCERNING ART IN ENGLAND



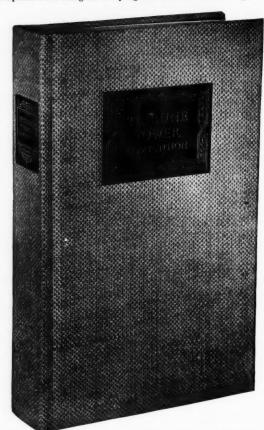
RT is briefly defined as skill in music and painting, and Ruskin refused to see it in machine-made products," writes Abraham Diptych, in *The British Printer*, London. "That being so, the subject is of particular interest to printers. If art lies in concealing art, then we are an artistic people. The fact is shouted out to us with no uncertain

voice if one takes a tour around any of our large cities. Its concealment is as complete as British thoroughness can make it. However, I am not going to attempt a new definition of art, but rather a widening of Ruskin's limited view.

"The narrowing of the boundaries of art to the direct product of man's handiwork bars out all the processes of the typographer, lithographer and photographer. Of course, we have with us those who contend that the present-day products of these three eminent classes of craftsmen come nearly open to the charge of being of the age which is productive of neurasthenia and neurotic modernism, in contradistinction to the age of beauty and breathing space, when things were done joyously and well, and a commonplace article was made 'a thing of beauty and a joy forever.' Literally, this may be true, but, nevertheless, the people are few in number who take so strict a view as Ruskin's. Experience has taught us that a compositor shows his art in the way even in which he spaces out a job, in addition to the art we claim there is in photography, or in the making of a block and in the printing of it.

"The photographer shows his art by his selection of subject, the adjustment of the camera, and the delicacy with which the plates are developed and printed. The blockmaker exhibits his qualities in the nice adjustments of tonal values and the printer shows his esthetic development in the delicate humoring of the ink, paper and machine in order to get the highest artistic result. The display compositor impresses his art through the type faces he chooses for the particular class of work he has in hand, and all his work can, if he is educated in these matters, be made distinctive, characteristic and expressive by the use he makes of 'white' space and ornament. So we find that it is possible to associate the artistic with the mechanical, and thus give beauty to things of common use, even though they may be produced by the hundred or the thousand. However, if in most cases the art is not so high or so costly as the direct product of man's hand, it can not be said that the result is inartistic.

"With regard to the compositor educating himself in the art of display, there are many ways of doing this, and perhaps the most utilitarian is that of studying the better class of magazines and periodicals. The covers, advertisements, ornaments and pictures should all be critically examined, and possible improvements noted. In this connection I have in mind the case of a certain gentleman who had been asked to give a

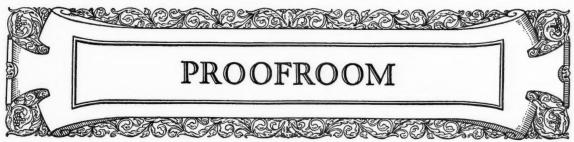


Handsomely Bound Book Showing Plates of Architects' Drawings

because the many designs submitted made the selection of the best design difficult. Since actual work on the construction of the Tribune office building has commenced, the Tribune Company has made public in the form of a beautifully printed and handsomely bound volume the plates of the 281 designs submitted to the competition.

Aside from the great significance of a world-wide competition conducted by a newspaper, the thing that is of interest to printers is the printing and binding of the volume. Here was a difficult job of combining over a hundred pages of text on antique paper with about three hundred pages of plates on heavy coated paper. This job was executed by Marion S. Burnett, Chicago, with consummate skill and with an effect that is impressive. This great collection of drawings is encased in a substantial binding made of a heavy burlap-covered board and the end sheets are of Morocco cover.

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BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A proofreader in Birmingham, Alabama, sends this note: "The Satevepost is usually free of errors, but in a recent issue it had this sentence: 'There was you to think of it.' I think 'were' is indicated instead of 'was.' We wouldn't say 'You was there to think of it.'" Of course, it makes a difference whether the sentence occurred in the run of the story or in quoted speech, where lame grammar might be in keeping with the requirements of character depiction.

A friend in Indiana reports argument with a customer over the proper printing of "o'clock" on a card in which the expression appears in a line of upper and lower. It is customary to make a single word of it, with interior apostrophe. But "O'clock" is not good. Our correspondent made it "o'Clock," without spacing. We imagine that if it had been set "o' Clock," cap. C and with space between it and the 'pos, there would have been no debate at all. Is such a decision acceptable to our readers in open forum?

E. Frank Wright, Seattle, asks: "Will you kindly read proof on the sentence which I quote below? A question of its correctness arose between a proofreader here and myself, with the result that we agreed to submit it to you for a decision. The sentence: 'Good old times they were, and it makes me sad to think of them as past and as past so many fine fellows and girls of those days who are gone, too, never to return.'"

Tough, rather, for the inquiree, asked to tread on some one's toes, and uncertain whose! But here goes: If we were writing that sentence, we should place a semicolon after the first "past," and perhaps a comma after the second. Grammatically, the sentence seems unassailable. If instead of merely punctuating the sentence we were asked to rewrite it as though we were originating it, the result would probably be: "Good old times they were, and it makes me sad to think of them as past—together with so many," etc.

We would not criticize, as some folks might, the repetition of "past," which may be explained by a desire to emphasize the sentiment; but if the second "past" is kept, the "never to return" becomes redundant.

A. F., of Central City, Nebraska, sends us this sticker: "About how many thousand of, say, eight-point solid, ordinary reading matter, should an efficient proofreader read in an hour? About what is the maximum number of hours a day that it is advisable for him to put in at this work?"

A sticker, because, even with the restriction to "ordinary reading matter," there are so many possible unstated factors in the local situation from which the question emerges that the answerer of queries hesitates to commit himself. Five minutes ought to see a man through a thousand ems of eight-point solid; but bad copy, streaky text (as to need of reference in verification in names, etc.), and a poorly set proof might double or treble the time needed. I should say, without being willing to be held to it with severity, that an "ordinary"

proofreader, with ordinarily good copy and ordinarily clean proof coming up, should be able to handle from 10,000 to 15,000 ems of eight-point solid, satisfactorily; to fix on a definite figure, let's split the difference and say 12,500.

As to the number of hours a day a reader might reasonably be expected to put in at this pace, I am reluctant to make a positive statement — so much depends on office conditions and other factors that would vary in different applications of any ruling that might be given. Eight hours a day is a sufficiency for most proofreaders — and as much of a strain on the eyes and a drain on the mind as most workers are able to stand without impairing the quality of their work. What do our readers think of this?

We ask to be believed when we say that our little collections of examples of how-not-to-do-it from recently published books are made and presented without malice and without even joy in the discovery of peccadillos. The fact that most of them are so trifling in importance only takes away any excuse there might be for their appearance.

From "The Loving Are the Daring," by Holman Day (Harper): "Jean forebore to explain." To forebear would be to bear before, in advance of. The "for" in "forbear" is the same, we understand, as the "for" in "forbid."

"The Black Parrot," by Harry Hervey (Century): "Kimona" on one page, "kimono" on another. "Who but he would be in the room?" "Who" is the subject; "him" should follow "but." "Bicepsed shoulders" is more a matter of anatomy than of grammar.

"The Little Tigress," by Wallace Smith (Putnam): "Unwieldly," a frequent offender in present-day printing. "None was too interested, though, not to notice the passing of Captain Santiago." Thoroughly negatived!

Our filing envelopes are full of these little curiosities of print, but we shall save them for a time when space is harder to fill than it happens to be at this instant moment.

Constant criticism makes readers weary and the critic crazy. Just for fun, let's vary the program with some bits from the newspapers. The New York *Times* is the source of this puzzler: "There were fifty-two outlaw strikes and 66,000 strikers in 1921, a reduction of more than 1000 per cent." It has meat for the student of sociology, of mathematics, or of correct expression, this thousand per cent reduction.

Another newspaper steps up with this: "We've been trying to fathom the question as to what labor organization they possibly could belong." This is a common error, asking one "to" to work in two places, and two ways. "As to" is all right, but "belong to" is cruelly clipped.

The compositor who set this headline and the proofreader who passed it were contributing to the lighter side of life at a time of disaster and suffering: "Burning House Cleft by Liner at Oklahoma." Surely both Yokohama and Oklahoma had trouble enough without getting any more wires crossed.

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William H. Leslie, of Toronto, writes: "A little controversy arose recently *re* correct punctuation of the following sentence: 'Dr. Hastings, medical officer of health (subject to his being in the city) will speak.' Should a comma be placed before the first parenthesis or after the final one?"

The sentence submitted for analysis is rather difficult, because the parenthesis is not well placed. If I had to write it with the words in the order in which Mr. Leslie submits them, I would use a comma before the parenthesis, and none after it, thus: "Dr. Hastings, medical officer of health, (subject to his being in the city) will speak." But if the sentence were given to me for correction, I would say: "Dr. Hastings, medical officer of health, will speak; subject, of course, to his being in the city."

If the parenthesis were one that related to the subject, there would be a comma after it, but none before it, thus: "Dr. H., medical officer (by recent appointment), will speak."

Punctuation with parentheses should place the parenthetic matter clearly in relation to its grammatical connections.

From Oscar V. Hanson, of the printing department of the American Manufacturing Concern, Falconer, New York: "I would like your opinion as to the correct use of the verb in the sentence, 'Our ruling and binding is bound to be right.'"

As two separate processes are named in the subject, the plural verb is called for. Possibly the two processes are so closely associated in the querist's experience that it is easy and natural for him to think of them in the singular form. If he wished to embody that association in his sentence, grammatically, he could write it: "Our ruling-and-binding is bound to be right." But the double subject with plural verb is much the better way.

In the spirit of service, and for the good of our readers, we invited submission of lists of Best Books for the Proof-room. The editor of this journal endorsed the idea, publicly and heartily, and expressed the pious hope that many answers would be received. And what has been the result of this joint endeavor? Nothing at all; absolutely nothing!

Are we down-hearted? Not a bit of it! Our faith in the idea and its usefulness is precisely what it was before. This department is anxious to be of use to its readers—real use, not just fancy entertainment. And some day those readers will wake up to the fact, take advantage of their opportunity, and begin to use the department as an open forum, a clearing house for ideas, an exchange of experiences.

Until then, we are quite satisfied to wait patiently for the Great Awakening; to trot our heat the best we can, and show our own paces. But, friends in proofrooms everywhere, you are losing a fine chance to profit by each other's knowledge!

Next month, we hope to have some contributions to the symposium on Proofroom Libraries.

Building Up a Style Sheet

BY EDWARD N. TEALL



PRINTER in San Francisco has addressed to us an inquiry that might have been signed by any one of thousands of shops: "Our proofroom is in need of a good, practicable style sheet that can be made the authority in our office. We are producing a good grade of advertising printing, and we wish to hold our style consistent. Can you

advise us where to locate some such card or sheet?" In answer to this interesting query we were able to refer the correspondent to the University of Chicago Press "Manual of Style"; to Dill's "Style Book," Ives' "Text, Type and Style," and De Vinne's "Correct Composition," the most complete, systematic and practically helpful thing of the kind we have ever encountered. All of these are listed in the catalogue of The Inland Printer Company. An additional reference was to Carson's "Handbook of English Composition" (World Book Company, Yonkers, New York).

The question of style comes up every day—and many times a day—in every printing office. Strange, that it should be so difficult to get satisfaction! Consciously or unconsciously, proofroom and composing room confront problems of style not merely frequently but constantly; and decisions are made, deliberately or subconsciously, on almost every line of type set, read and printed.

Few are the offices in which the men who turn copy into type and the men who "make the readin' like the writin'" have a printed set of rulings for their guidance. In no shop in the world, we confidently assert, is the occasional argument over some baffling point of style unknown, for no set of rules can conceivably escape challenge.

Probably a very large majority of shops run on the strength of office tradition, not codified, not legislated, but handed on from worker to worker. We do not believe there are many shops where there is genuine default in interest or intention. But as fast as one rule is made, a dozen, a score or a century

of exceptions will press for adjustment. Consistency seems almost unattainable, and the shop falls back upon its own "hoss sense"—which, if not a wholly satisfactory regulator, is certainly at least a solid base for procedure.

Turning to De Vinne's book, which is as nearly "clean" as anything of the kind well can be, we chance upon a paragraph protesting against overuse of quote-marks. The author's sensitive eye is offended by a paragraph listing a number of operatic works: "Rienzi," "Nero," "The Barber of Bagdad," "The Taming of the Shrew," "Hernando Cortez," "Merlin," "Mireille," "Masaniello," "Dinorah," and so on for a dozen lines of text. The few repeated here suffice to show the justice of De Vinne's contention. And yet, turning momentarily finicky—or perhaps it's only mischievous—we can imagine the paragraph, printed without the offsetting marks (Rienzi, Nero, The Barber of Bagdad, The Taming of the Shrew, and so on), giving brief but vexatious pause to a reader surprised at being introduced to Nero, the Barber of Bagdad.

Looking for trouble? Well, we don't care for that kind of exercise; and we don't often find it necessary. Take the illustration not as complete in itself but as suggestive of more aggravated possibilities. There might easily be instances where the absence of some distinguishing mark would lead to real confusion. Therefore, even though, as De Vinne says, "To read line after line bristling with these points is as irritating as a walk through brier-bushes," some printers prefer the unsightliness and irritation to the risk of ambiguity.

Typical, this, in a mild way, of the difficulties encountered by the would-be author of a style sheet. Many a venturer into this tempting field has begun with ambition-plus-confidence, has taken one cropper after another, and finally has got mired in a slough of despond. And yet in this same illustration of the difficulties we seem to see the hopeful ray of opportunity. Why not make the rule elastic enough to provide for such emergencies, and where unsightliness begins, relax the discipline? In so long a list, even in a text of literary quality, it

would be permissible to table the titles; would it not? In a paragraph listing words of the same sound but spelled differently, even though office style should call for quotation marks, the rule could be temporarily suspended, and "'sun' and 'son'; 'reign,' 'rain' and 'rein'; 'hair' and 'hare'" give way to "sun and son; reign, rain and rein; hair and hare." The context would indicate the manner of use of the words, and criticism on the ground of inconsistency could be met with satisfactory defense.

But we are as yet far off from the goal: a satisfactory and workable principle. We are not now concerned with rules for typography, spacing within lines, leading between lines, indention, and the like; attention centers upon what goes into the lines. Punctuation — open or closed; grammatical or rhetorical? Capitalization — liberal or conservative? When and where shall abbreviations be permitted? How shall the use of italics be regulated? When may the compositor use figures, and when shall he be required to spell out the numbers? What is to be the office authority on spelling, compounding, division of words?

If any proofreader will make notes for a while on the questions that come up most frequently, he will find such as these making frequent reappearances:

Do we use quotes or italics for names of ships, plays, newspapers, magazines, books?

How do we set Bible references?

Do we use italics for foreign words?

Cap. or lower-case for words like "State," "Federal," "the North," "Orient," "the Republican national committee," "the Government"?

Upper or lower for pronouns referring to Deity?

Do we say "Rev. John Jones," or "the Reverend"? "Hon. Soandso," or "the Honorable"?

The difficulties can be roughly classified, with little trouble. Books such as those mentioned at the start of this article will give suggestions, although it is not likely that any treatise or any style sheet used in one office will be satisfactory, in bulk, for any other office.

Most printers who endeavor to codify usage make the mistake of trying to cover the course in one jump. The work should be done slowly and deliberately. Each new rule should be tested in the work of several days — or weeks. This will give the inevitable exceptions time to present themselves for consideration and classification.

Remember always that your office has managed to get along, somehow or other, on what you have had, and that gradual readjustment works better than violent reform. Look before you leap. Make haste slowly. Better be safe than sorry. That's the spirit of the thing!

A newspaper or magazine print shop can make its own rules, and stick to them — except where advertisers insist upon a style of their own selection. A job office ought to have its own style sheet, which a customer can accept as it stands, can O. K. with indicated changes, or can reject in favor of one of his own, as may be arranged in advance. A book publisher ought to have one to show authors before contracts are made, as a basis for negotiations similar to those mentioned for the job office. A style sheet for preliminary discussion may be a great help, forestalling later complications; but both parties, the buyer and the seller of the printing, gain by conferring on it, detail by detail, before the work is started. A hasty acceptance of it as a whole may be upset by later discovery of unacceptable items.

The printer who undertakes to establish rules of style for his workers is urgently advised to profit by the experience of those who have preceded him, and take to heart this one lesson taught by that experience: hasty decision and the attempt to make a rule cover too much ground explain most of the disappointments that have been experienced. Intelligent direction, willing and thoughtful cooperation by compositors and proofreaders, and—this above all—a clear and vigorous office tradition of usage: these are the best guides. The printed style sheet is an attempt at defining and crystallizing these factors. Like the little girl in the song, when it is good, it is very, very good, and when it is bad it is—horrid!

It is worth trying; but the trial will involve a cruel test of skill and patience.

YOUNG TYPOGRAPHICAL ARTIST HAS INTERESTING CAREER

Thacher Nelson, designer and typographer, of Boston, specimens of whose work we are showing in the typographical insert elsewhere in this issue, is a young typographical artist



Thacher Nelson

who is doing extraordinary things at the present time and whose work, estimated conservatively, shows great promise.

Mr. Nelson is twenty-six years old. He took a course at the Art Institute of Chicago, and spent three years at Harvard. In 1917 he enlisted in the army and served for a year and a half in training recruits in various southern camps. Upon his discharge in 1919 he was a captain. For a time he was a member of a manufacturing organization, later drifting into a printing establishment in Boston operated by his erstwhile colonel in the army. After spending two years as a salesman for that organization he worked for an advertising agency and a paper merchant. Always a deep admirer of the great designer, Charles H. Capon, Mr. Nelson has had the privilege of a warm friendship with him. Mr. Nelson lives in a suburb of Boston, is married, and has two children. He is proud of the fact that he plays on the town baseball team, that he belongs to the Harvard Club of Boston, the University Club of New York; also the Society of Printers and the American Institute of Graphic Arts, New York city.

The Design of the Modern Printing Building No. IV.—Mechanical Features

BY ALFRED S. ALSCHULER, ARCHITECT



N the construction of a modern printing building the prospective builder should give ample consideration to the mechanical features necessary for the successful operation of his shop and economical maintenance of the plant. By "mechanical features" I do not mean equipment such as presses, cutters and binding machinery; but the con-

sideration of several branches of work usually classified in building operations as the "mechanical trades." With a few quite important exceptions, the heating, plumbing, electric wiring, illumination, ventilating and sprinkler work of a printing plant present no radical departures from the requirements of other industrial buildings. In this article I shall discuss the essential mechanical features of a well designed plant.

As a general rule, the heating system of an industrial building is so designed that the temperature of the enclosed space will be 70° when the temperature outside registers anything below 70° and down as far as 10° below zero. As every printer knows, however, a temperature of 70° is not high enough for the space in which printing presses are to be located. The printer who has experienced costly delays in turning out a job, especially on high-speed rotary presses, because the viscosity of the ink was increased by too low a room temperature, does not have to be argued into having an ample factor of safety in his new heating installation. Likewise he knows what trouble may be experienced in getting proper register where a decided change in the temperature of the pressroom has affected the stock between runs. Accordingly, the heating plant must be designed to give a steady temperature of from 80° to 85° where essential. Heat losses in a building increase proportionately with the size of the glass area, and as shown in a previous article, it is best practice to provide a maximum amount of window surface throughout the plant. Therefore it would be false economy to install a heating system which could not heat the building on the coldest days.

A steam heating system is most advantageously used in printing plants. While a hot blast system of heating is economically employed in some types of manufacturing buildings, it is not suitable for a printing plant, because the usual multistory type of building does not give sufficient overhead space for the ducts, and still air is better for printers than the moving currents of air produced at some points by the blast system. The use of a forced hot water system of heating has not, to my knowledge, been employed in printing plants, as this system is much more expensive and the advantages gained do not offset this increased cost. The vacuum system is generally used, though this is not a fixed rule, and the particular conditions of the case will determine whether this or a gravity system may be best employed.

There are certain definite advantages in the vacuum system. It is quicker heating, because the steam having passed through the radiators does not have to return to the boiler room by gravity alone, the vacuum pump making a quick, positive circulation through the system. Another advantage is that only a very slight pressure is needed to start the circulation throughout the building after the plant has been shut down over night or over the week end. In some cases where ground conditions make it preferable to keep a boiler room floor level as high as possible, the vacuum system offers an easier solution than if the gravity system were used.

In laying out the heating system, all radiators and pipes are located so as to give the least interference possible with the printing equipment. Wall radiators are placed close against the wall under the windows, as in this way the maximum radiation is provided where the greatest loss of heat is taking place, and the highest thermal efficiency is secured. By leaving plugged openings in the steam mains and heating returns, later extensions can be provided without difficulty.

In certain parts of the building, such as in the basement, on the top floor and in conjunction with large skylights, it is



The Entrance to the U. S. Sample Company Building
A general view of this building was shown in the second article of this series
(page 358, September issue).

advisable to use ceiling radiators. In these cases, care must be taken to avoid setting the radiators in such a location as to interfere with light outlets or other overhead equipment. In fact, all mechanical plans have to be closely watched so that the piping on the ceiling does not interfere with electric outlets and that the various pipes of the different systems do not interfere with one another. Similarly, riser pipes must be so located that they do not prevent the operation of doors, hinged windows or parts of the printer's machinery.

To get the maximum efficiency from a heating plant, it is necessary that the steam pass without loss to the various radiation units, and to insure this all supply lines must be carefully covered throughout their runs with the proper insulation. On the top floor of a building, in addition to the heat lost through the exterior walls and glass area, there is a large amount of loss through the roof. To reduce this loss, most recent buildings have an insulating material placed under the finished roofing, and I have found that the actual saving thus attained will in a short period of years more than pay for the

initial cost. Such insulation likewise keeps the upper floor of the building a great deal cooler during the summer months.

There is sometimes a question in the mind of an owner as to whether he should have low pressure or high pressure boilers installed. The answer to this question lies in whether the boilers will be used for heating only, or whether there are manufacturing processes requiring high pressure steam. Nothing in the actual design of the printing building determines the type of boiler, but the steam requirements do definitely determine it. The regulations in most communities require that a licensed engineer be employed wherever high pressure boilers are installed; this is not true with low pressure boilers, and is a point in their favor.

Because a properly designed plant will heat the building quickly, it may also overheat quickly, with the result that

windows are opened and the heat pours out into the open air, with a corresponding loss at the coal pile. An active and efficient heating plant, if not continuously controlled, will be too active at times. For this reason, under certain conditions, I recommend the use of thermostatic control, whereby the heat is automatically cut off when the desired temperature is reached, and comes on again as the temperature falls below the This has been quesrequired point. tioned as being too great a refinement in a manufacturing building, but reason and experience are bringing many builders to this point of view. Building owners have learned that temperature control reduces coal bills, and giving better air conditions also contributes largely to the personal comfort and greater efficiency of employees. All the control piping is concealed in the floors and columns of the building, so that nothing is visible except the thermostats located at desired points.

Closely related to the heating of air is the control of its humidity, and while humidity-control systems must be used for some manufacturing processes, such as candy making, to speed up their processes of reputations to the processes of reputations of the processes of the proce

ess of manufacture, the expense of operating them throughout the year in a printing plant is disproportionate to the advantages gained. As cold air will carry less moisture than warm air, it is a fairly simple matter to introduce additional moisture into the air of a building during the winter season by means of suitable sprays. In summer, however, the air often carries too large a proportion of moisture, and mechanical refrigeration is resorted to in order to reduce this moisture content to the desired point. A moisture-controlled air is, of course, desirable in hot weather, but printers thus far have found that it costs more than it is worth to them.

That printing plant is best designed in which the receipt of coal and the discharge of ashes are least noticeable. This end is attained only by careful analysis of the amount of coal to be used, the provision of adequate space for storage, and means for receipt without causing undue dirt or an interference with other materials entering or leaving the building. Within the past few years oil has begun to compete with coal as a fuel; and, as in the building for the U. S. Sample Company in Chicago, the heating plant is sometimes equipped with an oil-burning installation for some of the boilers, thereby eliminating the possibility of a shut-down should either source of fuel be cut off. Sometimes local conditions make a complete oil burning installation desirable.

Artificial lighting is no longer a matter of guesswork, and every foot of floor space in a printing plant can be scientifically lighted to the necessary intensity to insure sufficient light for the proper performance of the work contemplated in the different portions of the building. The printer of today realizes that with efficient lighting throughout his plant, the cost of production is less and the work more quickly done than in a poorly and improperly lighted building.

The practice a few years ago in lighting a print shop was to install a lamp over each place where work was to be done, together with a few additional units in clusters for the general illumination. Lamps and lighting units have become so much more efficient within recent years, however, that this practice has radically changed. It is now customary to place lamps for general illumination well out of reach and above the ordi-



A Portion of the Pressroom in the U. S. Sample Company Building

The thermostat controlling the radiators in the immediate vicinity is shown (indicated by arrow) on the column in the foreground. Note gas piping to presses and localized lighting, which are discussed in this article.

nary angle of view, and to add only enough individual lights to care for local operations such as at the feed and delivery end of the presses as well as under the feedboard.

Lamps must be arranged with reflectors or diffusing devices to shield the eye from the bright light source. This is accomplished by the use of various types of industrial reflectors which have been developed to suit a variety of conditions. The use of individual switches for each light fixture means actual saving in the end to the owner, as it is not necessary to light up an entire bay of lights or alternate lights in every bay, as is sometimes done, when one or two lights in that particular bay will answer the purpose. Base plugs should be provided at convenient points, so that if additional lights are required, unsightly wires need not be strung from the lighting fixtures. All conduits are as a rule set in place before the concrete is poured, so that in the finished building nothing is exposed except the outlet boxes themselves. Should the owner desire additional lighting in certain parts of the building because of changes in equipment, or enlargement of departments, it is a simple matter to run exposed conduit from these outlet boxes to the point desired. Office lighting should conform with the architectural features. A finishing touch is often lent to a building by placing ornamental lamps at the entrance.

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Part of the Top Floor of the U. S. Sample Company Building

Several of the items discussed in the article are shown in this view, such as the ceiling radiators, the general lighting fixtures with separate switches and the disposition of the extensive pipe work. The overhead motors at the rear are for the spraying machines and run the blowers which draw off the surplus spray color through the ducts shown.

In laying out the power wiring, a careful analysis is made of the number of motors that will be required throughout the plant, with their location, and the wiring is made of sufficient size to care for these requirements. The feed wires should also be designed to take care of whatever additional motors may be placed in the building later, and the power distribution cabinets arranged to care for these future motors. In large buildings I make arrangements for separate metering by the owner and the tenants in such a way that the power wiring

can be gradually consolidated and brought back to a single meter as the owner's work demands additional space. Wiring and controls must be provided to care for the paper lifts, cutters, folders, gathering machines, trimmers and glue heaters, the location of outlets conforming to the operating layout of the plant.

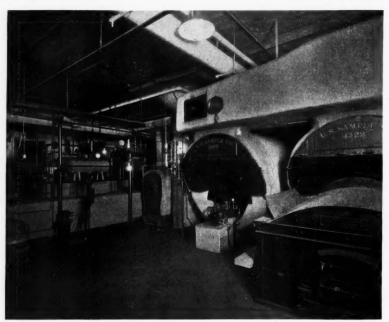
The question of putting in an individual power plant or buying electric current will naturally arise in the discussion of mechanical plans, the object in this, as in all other elements of design, being to provide the most service at the least expense. In Chicago and vicinity it is generally more economical to buy current than to make it, unless the printing plant is unusually large. When the load factor runs close to the maximum demand the cost of the current decreases, and therefore printers who operate considerably at night can buy power from the electric companies at much lower rates.

To lay out the plumbing requires an exact knowledge of how the various departments throughout the building will be located, and how many employees,

both men and women, will be employed on the different floors. In practically all localities the law definitely determines the number of fixtures which shall be provided for a certain number of employees. With this in mind, sufficient toilet facilities must be provided on the floor in which most of the women and girls work, such as, for example, in the bindery department, so that time will not be lost in going from one floor to another. A considerable saving can be effected for the owner by carefully laying out the toilet rooms so that soil stacks, vent lines and main supply lines can be used for as many toilet rooms as possible throughout the building. A well designed plumbing system will provide accessibility of all pipes in case there be work necessary on any of them. It has been found that a proper type of sink with combination faucets for the hot and cold running water is more convenient and sanitary for men working in a print shop than individual wash basins with separate faucets. Frequently these sinks are equipped with sprays to distribute water in fine streams, and reduce the total volume of water used. Employes can wash up more quickly and

easily at such a sink, and will keep the washroom in better shape than where individual basins are installed.

The linotype and monotype machines must have a water supply, as well as a drain pipe. Likewise, gas lines must be run to these machines, and to the presses. The number of gas outlets to be taken care of in a printing building should be determined at the outset, so that a supply pipe of the proper size is brought into the building. Where the number of employees and the size of the floor area warrant it, a drinking



The Boiler and Pump Room of the U. S. Sample Company Building

This view shows the furnace for the coal-fired boiler on the right and the oil-burning boiler on the left.

Further to the left is the hot water heater.

water system is installed for the building, locating the fountains at points where they can be most quickly reached by the greatest number of employees. Here again the actual saving that a printer makes by reducing the amount of time taken by an employee to walk several times a day for a drink makes such an installation a paying investment.

In connection with the question of fire protection, the owner, architect and representative of the company with whom the owner expects to place his insurance should get together to determine what protection will work out for the greatest ultimate economy. In addition to the added protection, frequently the savings on premiums pay for the sprinklers.

It is becoming modern practice to place gasoline and benzine tanks under ground either in courtways or under the basement floor, and piping the liquid to pumps located where needed on the various floors. This method makes it possible for the printer to buy a large supply at one time and still not have gasoline or benzine standing in hazardous places throughout the plant. Where a printing plant operates an etching department, acid drains are necessary, as the ordinary piping used for other plumbing would be soon eaten away. The location of the sinks in the etching plant are therefore determined when making the plumbing drawings, and special acid-resisting iron pipe or tile pipe is run to these points. In any room where dust or fumes are created, such as the routing room of the etching plant, the rooms where acid is being used, or where gas fumes are created, it is advisable to provide ventilation to protect the health of the employees, and to prevent the dust and fumes from being carried to other parts of the building.

In addition to studying the special requirements of a particular printing plant, the architect must have a thorough knowledge of the many rules, ordinances and regulations which directly affect the mechanical work discussed in this article. In the boiler room, for example, the installation must conform with city and state laws, be passed upon by the building department, boiler department, fire prevention department and smoke department, besides being passed by the insurance companies. Similar regulations apply to the plumbing and electrical installations, where the requirements of the sanitary department and state laws must be observed, so that, while weaving all the mechanical features into their proper places in the plant, the problem of conforming with these requirements must be kept in mind. I mention this point because a man who is building for the first time sometimes thinks that installing a boiler or other mechanical features is a simple matter that can be done by any one. It is simple to one who knows how, but it must be done in exactly the right way.

CONSIDER THE LAYOUT SERVICE BY JOHN E. ALLEN



EW names are being added continually to the list of printing or trade-composition plants which provide some sort of layout service. The reason for this is a substantial one, of course. More and more printers and trade compositors are coming to appreciate the wisdom of providing such a service, as it not only makes for the more

efficient handling of business already established but tends to attract new trade as well. To begin with, a good layout usually saves money for the firm, as it conserves the time of composing-room workers and machines. With the preliminary work of a job done where it should be done — before the job reaches the composing room — much needless and costly experimentation in the workrooms is avoided. The men at the machines, at the cases, at the stones are relieved of many time-consuming details, and so are permitted to devote a maximum of time and effort to craftsmanship and production.

But an even greater advantage is the fact that such a service makes for an increase of business. Oftentimes with a good layout a firm is able to bring in orders without delay, which otherwise would be held until the customer had taken time to look after certain details of plan or copy, or the business might even be lost altogether.

Here is a case in point. A prospective patron recently dropped into a printing plant and remarked that he had a pretty good batch of copy in his office waiting to be turned over to some printing concern just as soon as he could decide how the copy should be treated.

"There's a pice typewritten took of it for each of it

"There's a nice typewritten stack of it for somebody just as soon as I can figure out what I'd like to have done with it," said the caller. "I know that I want a booklet, and that the booklet ought to be about thirty-two pages. But I haven't had a chance yet to decide just what I do want."

This plant is an up-to-date one, and its manager a good salesman. "Why not just turn the copy over to us and let our layout man have a look at it? It won't take him long to figure out just what we think should be done. We'll take the worry completely off your hands and prepare a dummy for your consideration. If the dummy looks good to you, well and good; if you don't like the looks of it as we present it, we'll change it to meet your suggestions, or produce an entirely new one. That's fair enough, isn't it?"

The customer thought it was, and accepted the proposition. And a couple of days later the printer showed him a dummy which, with a few minor changes, met with the customer's enthusiastic approval. Had the printer been without the benefit of a layout service, he would have been compelled at best to wait several days or weeks for the job, and more than likely he would have lost it altogether.

Now, despite a somewhat prevalent notion to the contrary, a layout service to be effective need not be elaborate. Many a service department doing good and profitable work consists of only one person, in some cases a young fellow still serving his apprenticeship as a planner and builder of printing. So it is quite possible that many a concern desirous of adding such a department but fearful of taking what appears to be a costly step is acting overcautiously. Moreover there are many ways in which even an embryo layout department can keep itself functioning effectively. In particularly slack seasons, if any occur, the layout man can browse through specimens of printing used by customers or by prospects, with the idea in mind of experimenting with other effects and of offering the results as improvements over the older forms or as new items of printing designed to meet other conditions. But the main thing is that the modern printing plant should maintain some sort of layout service — if indeed a plant really can be modern without one. The more finished the service, the better, of course, but a layout service only partially developed is better than none at all.

PROMPT IDENTIFICATION

"But I don't know you, madam," protested the paying teller to a woman who had presented a check.

The woman, instead of replying haughtily, "I do not wish your acquaintance, sir," merely gave him a glassy smile and said:

"Oh, yes, you do. I don't need anyone to identify me. I'm the 'red-headed hen' next door to you, whose 'imps of boys' are always running across your garden. When you started for town this morning your wife said, 'Now, Henry, if you want a dinner fit to eat this evening you'll have to leave me a little money. I can't keep this house on Christian Science.' You have to go in the back way when the porch has been scrubbed—"

"Here is your money," interrupted the teller faintly.— Parry's Pickings.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

JOHN LE SAGE recently retired from the editorship of the London Daily Telegraph, after sixty years of continuous service with this journal.

IRON type is now being offered by one of the printing trade supply houses of London. It is said to be beautifully made, with smoothly polished face and sides, and is indestructible.

A London tax collector is reported as saying that "printers, machine minders and linotypers always give me a lot of trouble." He had failed to collect a big batch of income tax bills.

THE London City Corporation has placed a tablet on the wall of Printing House Square, adjoining Queen Victoria street, bearing the inscription: "Site of the Blackfriars Playhouses, 1576-1584, 1596-1655."

ALEXANDER Ross, for more than fifty years an employee of Thomas Nelson & Sons, of Edinburgh, and for thirty years the secretary of the Edinburgh Typographical Society, died recently at the age of seventy-six years.

THE employees of the Edinburgh Evening News were recently informed that the directors had arranged an insurance scheme for the publication's staff, under which, on the death of any employee, his representatives would receive one year's salary.

A COLLECTION of silhouettes, gathered by Desmond Coke, has been presented to the Victoria and Albert Museum, where it is on exhibition. Mr. Coke is author of "The Art of Silhouette," which is considered one of the few important works on the subject.

A copy of the first number of the Daily News, edited by Charles Dickens and dated January 21, 1846, together with a "trial specimen copy," dated two days earlier, was recently offered for sale at auction, but the bidding not being higher than £10 the lot was withdrawn from sale.

On LEARNING that the sum of £4000 was needed before the contract for the Peace Memorial Wing of the Lloyd Memorial Home (for typographical convalescents), at Deal, could be placed, Frank Lloyd gave a check for that amount. He had already subscribed £4000 on the first appeal for funds.

At a recent meeting of the London Trades Council a motion was made that, "owing to gross misrepresentation made by the newspaper press from time to time of the position of the workers in trade disputes, the Trades Union Congress should be asked to consider ways and means of exercising a press censorship." Delegates opposing the motion wished to know how such a censorship could operate. They pointed out that the task of a censor would be enormous, for not only the London papers but the provincial press would have to be dealt with. No editor worthy of the name would allow any dictation as to what he should print.

The finest censorship they could have was that of public opinion. On coming to a vote the motion was defeated

ALBERT SPICER, who has recently retired from the chairmanship of Spicers, Limited, has been for fifty-eight years in the wholesale stationery trade. In a recent interview, in which he recounted interesting experiences, he said. "I toured Canada and the United States as far as San Francisco in 1869, when the new railway had been opened only four months, and when the countries west of the Rocky Mountains, though belonging to the United States, would not accept the currencies of the eastern States. Accordingly we had to carry \$20 gold pieces, a very inconvenient form of currency. . . . In San Francisco I took one of the largest orders that we had handled at that time, and I confess I wondered during the next night, having been away from close touch with the market for three months, whether I had acted wisely, but it turned out all right and we continued the business for about two years." Mr. Spicer also traveled through Australia, New Zealand, South Africa and India.

SWEDEN

Our Swedish contemporary, the Nordisk Boktryckare Konst, published at Stockholm, issued for May a special Kongressnummer for distribution at the Printers' International Congress, held at Gothenburg. In this number it prints much of the text in Swedish and English, giving an exposition of the progress of printing, in its artistic as well as business side. This magazine is itself an example of fine typography. This issue, however, is augmented in that respect by a number of exemplary specimens of Swedish printing.

CONSIDERABLE attention was given to the subject of paper standardization at the late International Congress of Printers at Copenhagen. Ruben Rausing opened the discussion with a very informative paper; other papers and talks were given by Mr. Wright of the United States, W. B. Wykes of England, Mr. Kop of Denmark, Rudolf Stampfli of Switzerland, Mr. Poole of Queensland, and Rudolf Ullstein of Germany. Mr. Rausing presented the paper size scheme championed by N. J. Werner of St. Louis, and also gave the sizes fixed upon by the Graphic Standardization Committee of Germany, which latter is now being recommended by a Swedish committee working on this subject. He also mentioned the work of Wilhelm Ostwald of Germany and that of C. Ramström of Sweden. M. de Meyer, a Belgian printer, circulated a large and studiously worked out pamphlet presenting his ideas and conclusions respecting paper standardization. It is well that the subject received attention at an international meeting of printers, because it is a world affair, not a national one. It would be foolish in the

extreme for each country to set up its own standards, differing from those of other countries. Confusion would never end.

GERMANY

A TYPEWRITER on August 1 was quoted at 50,000,000 marks.

FIFTEEN periodicals have recently stopped publication in Munich. The cause, of course, is the present instability of the value of the mark.

HERR STRESEMANN, the new chancellor, is an experienced journalist. At one time he was editor of the Säxische Industrielle Zeitung.

Hugo Stinnes, the big financier, is reported to have bought the *Frankfurter Nachrichten* and the *Badener Post*, thus making him at the present time the owner of 140 newspapers.

ABOUT 40,000 volumes were sent to an Exposition of German Books at Moscow, Russia, which was held concurrently with an Exposition of National Industries in that city, beginning in September.

THE paper and printing-ink industries have decided to state prices in gold marks. Purchases are to be reckoned in paper marks according to their value in American dollars at the time of sale. Some publishers have also adopted the same rule.

THE postoffice department has decreed that stamps of lesser face value than 100 marks lose all value on September 30. Up to the end of October, however, such stamps were redeemable at postoffices when delivered in lots aggregating 1000 marks in value, lots under that sum not being redeemable.

FRANCE

Paris' noted daily, Le Petit Parisien, consumes 2,200 tons of paper a month.

THE delivery of mail on Sunday has been reëstablished so far as letters, postcards and newspapers are concerned.

Two old Parisian typefoundries have been combined — G. Peignot et fils and Deberny — under the name of Fonderies Deberny et Peignot.

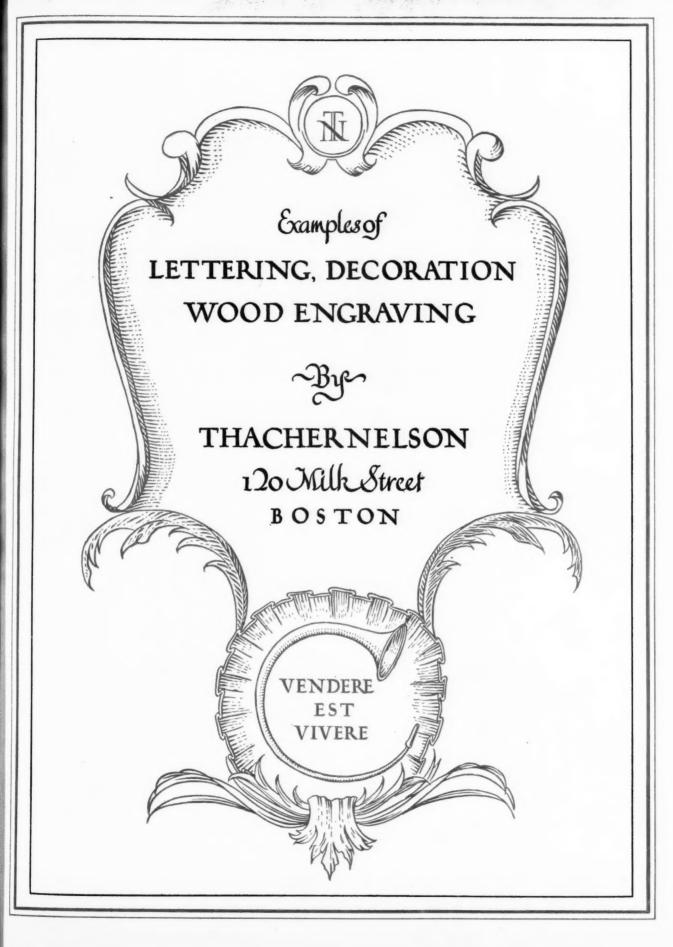
THE recent sale of Sarah Bernhardt's library realized 195,985 francs. A copy of "L'Aiglon," specially printed for her as the creator of a role in this play and dedicated by Edmond Rostand, brought 13,100 francs.

SWITZERLAND

A printing trade school is to be established at St. Gall, to serve the cantons of St. Gall and Alpenzell. The prospectus lays stress on the idea of educating apprentices to be "practical" instead of "artistic" printers.

ARGENTINE

IMAGINE a newspaper proprietor owning \$160,000 worth of jewelry; yet it is reported that Mme. de Gainza, owner of La Prenza, published at Buenos Aires, had gems to the value of £32,500 stolen from her.



THE CITIZENS NATIONAL BANK

NEW OPPORTUNITY FOR SERVICE

IN OPENING OUR OFFICES at 148 State Street, we feel we have gained much in ability to serve the commercial interests of Boston.

In connection with our main offices at 179 Summer Street, these new rooms place us in immediate touch with two of the city's greatest business centers.

With these strategic locations, with a personnel alive to grasp the banking problems of our clients and eager to cooperate in advancing their interests, we look forward to a greatly enlarged sphere of usefulness.

And to all the business men of Boston we extend a cordial invitation to call on us and let us prove that service with us is no mere phrase.





THE BERKELEY PRESS OF BOSTON

Announces Its Removal to

530 ATLANTIC AVENUE

[At The Southeasterly Corner of Congress Street]

THE TELEPHONE NUMBER REMAINS

MAIN 1770



SEPTEMBER FIRST. NINETEEN TWENTY-TWO





Canols on the frosty air Joy of old friends meeting.
All that makes this festival dear Etwarm Et jolly.
We hope will come this year to you with our
Christmas Greeting
MR. EMRS. THACHER NELSON
MISS LOIS PARDEE NELSON
Three Fisher Avenue, Newton Highlands, 1922.



A CHRISTMAS GREETING Illustration and tailpiece cut on wood

ROXBURGHE

The Laid Paper of Distinction



HIS GRACE HENRY JOHNSON INNESS-KERR EIGHTH BARON OF ROXBURGHE EARL OF ROXBURGHE AND KELSO

On which has been printed in a variety of manners

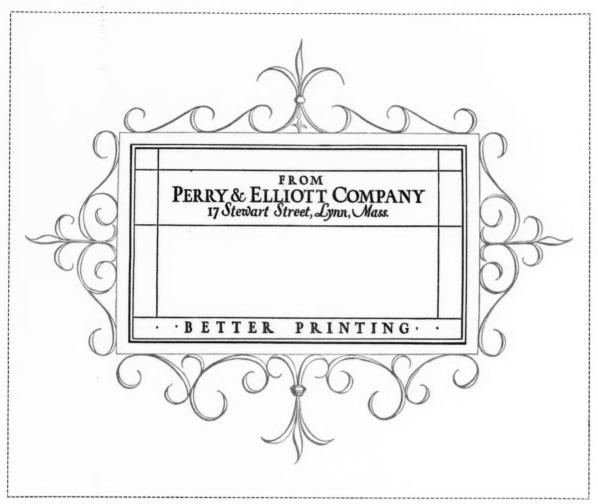
An Account of the Formation of THE ROXBURGHE CLUB St. Alban's Tavern London, 1812

 e^{δ} in honor of fine printing on good papers \S_{9}

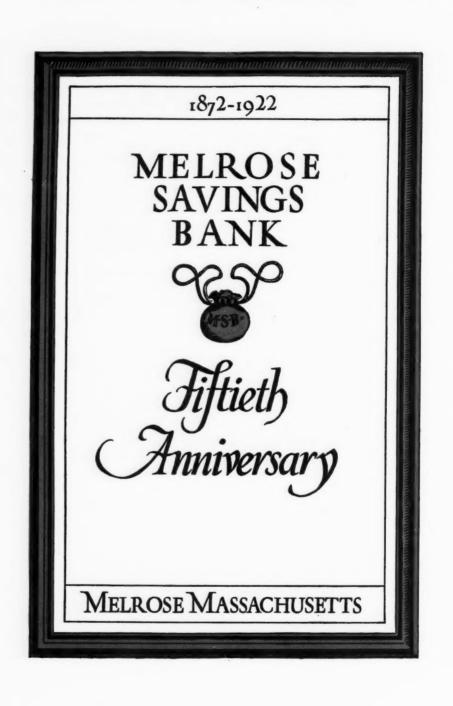
A TITLE PAGE With portrait engraved on wood

Shown through the courtesy of The Berkeley Press of Boston Note: This insert is not a sample of the paper mentioned above





AN ENVELOPE LABEL



A BOOKLET COVER

year

Veni prin tate

since

Shown through the courtesy of The Murray Printing Company, Cambridge, Mass.



BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Popular Types—Their Origin and Use No. II.—Jenson and His Influence

One of the most deservedly popular type faces available today is the classic Venetian letter, Cloister Old Style. It is the culmination, we think perfection, of a long development and its story has so many angles we hesitate to start telling it. We must go back to the latter part of the fifteenth century, in fact, for the inception of this admirable letter.

We will begin at the beginning, of course, with the German, John de Spira (Speyer), the first typographer at Venice, Italy, famous throughout the ages for the excellence of its printed books. It was De Spira who first used roman type — in 1469.

quite a logical development. An expert engraver, and master of the royal mint at Tours, in France, he was the logical choice of King Charles VII. as emissary to Mainz, Germany, to learn the wonderful new and supposedly secret art and bring its benefits to France. He started on his great mission in 1458 and returned successful three years later, only to find Charles dead and his successor disinterested. Nine years elapsed between his arrival at Venice and his return to France.

The Venetian type faces, those that owe their inception to Jenson, are old style, yet differ from old style, or "old

Quare multarum quoq; gentium patrem diuina oracula futuru: ac in ipio benedicédas oés gentes hoc uidelic& ipium quod iam nos uideus aperte prædictum est: cuius ille iustitix perfectioém non mosaica lege sed side cosecutus est: qui post multas dei uisiones legittimum genuit filium: quem primum omnium diuino psuasus oraculo circucidit: & cæteris qui ab eo nascerétur tradidit: uel ad manisestum multitudinis eorum suturæ signum: uel ut hoc quasi paternæ uirtutis sisgne silii retinétes maiores suos imitari conaret: aut qbuscuq; aliis de causis. Non enim id scrutadum nobis modo est. Post Habraam silius eius Isaac in pietate successir sedice hac hæreditate a parctibus accæpta: q uni uxori coniunctus quum geminos genuisset castitatis amore ab uxore postea dicitur abstinuisse. Ab isto natus é Iacob qui ppter cumulatu uirtutis

Fig. 1

The beauty of his type and printing influenced the College of Venice to confer upon him the exclusive privilege, for five years, of printing the Letters of Cicero and the Natural History of Pliny.

When the death of De Spira, in 1470, opened the field at Venice, Nicolas Jenson, a Frenchman, appeared and began to print there. His endeavor was to make types that would imitate perfectly the work of the scribes of manuscript books; his roman letter, while similar to De Spira's, was so superior he has come down the ages credited with the perfection, if not the actual invention, of the true classical roman—ever since the inspiration of printers. His type completely defeated the gothic in Italy. And Cloister Old Style is an adaptation of the type Nicolas Jenson cast and used in 1471.

The achievement of Nicolas Jenson in cutting punches for the most beautiful roman type of the fifteenth century was face," as it is called in England, in serif formation. The fine cross strokes at the extremities of the main strokes, the serifs, are strong without appearing heavy. They contribute to the capitals a pleasing effect of squareness and tone uniformity. The lower-case is well proportioned, though wide of measure, and is both regular and dignified.

Clarity, mellowness of form and uniformity of color, that is, tone, in solid composition are very definite characteristics of Jenson's types and, in fact, as is quite natural, of all other type faces that since have been modeled after them, including Cloister.

In the preparation of his type, Jenson is said to have cut but one set of punches, the cutting being so well accomplished he considered no changes necessary. Analyzed closely, his characters are by no means perfect, as reference to Fig. 1, a section of his "Eusebius," demonstrates. However, many authorities

a.—Characteristic extension of serif to right in Cloister Old Style, a detail, also, of Jenson's. b.—Slant of heavy lines to left in round letters. c. —Diagonal stroke of e.

maintain if they were perfect the effect would not be so good, but a lot of this is imagination. Students of the art of letters tell us also that a type that is too ideal in its perfection is not

PROBI AEMILII DE VIRORVM EXCELLENTIVM VITA PER.M. NICOLAVM IENSON
VENETIIS OPVS FOELICITER IMPRESSVM
EST ANNO A CHRISTI INCARNATIONE.
M.CCCC.LXXI.VIII.IDVS MARTIAS.

Fig. 2.

an ideal type, and that the good effect of type in mass depends somewhat upon variations in and consequent "movement" of the parts. Jenson made only one size of his roman, about sixteen-point, making the size rather large so the open letters

would admit as much white of the paper through as possible.

Incidentally, because without point in this story, the types of Jenson included a gothic, which did not contribute to his fame, but no The italic was invented by Aldus Manutius, successor to Jenson at Venice. Incidentally, Manutius -who printed in roman, too - considered the italic a font in itself, using it for the entire text of a book and with roman capitals, for he did not make capitals for his italic. It remained for Claude Garamond to evolve the first face where roman and italic were considered

constituents of the same font. It is upon the italic of Aldus that the italic of Cloister Old Style is based, though we have seen it credited by some authoritative writers to Garamond.

Being less decorative and more legible than the gothic letter, Jenson's roman permitted the use of capitals for headings. The colophon, father of the title page, was composed by Jenson in capitals. Opened up with liberal spacing between, this colophon is said to have been the first page of display composition, so we owe something more to Nicolas Jenson. For its interest on that account,

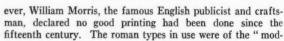
and as representing a milestone in the development of the art of printing, that colophon is shown (Fig. 2). It is interesting to note the books of Jenson do not contain the characters J, U and W, these not having been added to the alphabet until after he died, in 1481, honored and wealthy. His printing outfit passed first to an association and then to Aldus Manutius.

Hundreds of years elapsed before the influence of Jenson was again strongly felt. Late in the nineteenth century, how-

HE holy and blessed doctour saynt Jerom, sayth thysauctoryte, Doalweye somme good werke, to thende that the deuyl fynde the not ydle. And the holy doctour saynt austyn sayth in the book of the labour of monkes, that no man stronge or myghty to laboure ought to be ydle. For which cause whan I had parfourmed & accomplisshed dyuers werkys and hystoryes translated out of frensshe in to englysshe at the requeste of certeyn lordes,

ladyes and gentylmen, as thystorye of the recuyel of Troye, the book of the chesse, the hystorye of Jason, the hystorye of the myrrour of the world, the xv bookes of Metamorphoseos, in whyche been conteyned the fables of ouyde, and the hystorye of godefroy of boloyn in the conqueste of Jherusalem, wyth other dyuers werkys and bookes,

Fig. 3.



ern" variety, thin and weak, and especially irritating when lightly printed on smooth paper. Although not a printer, Morris, at the age of fifty-seven, set about to become one in order that he might give expression to his ideas. Really, too, considerable of the advance along typographic lines in these early years of the twentieth century is due to his effort.

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After a long, careful study of fifteenth century books, Morris decided that the type of Jenson was the best that had ever been produced. His opinion in this regard was stated in the famous "Note by William Morris on His Aims in Founding the Kelmscott



WILLIAM MORRIS, ARTIST, PRINTER, & MAN OF BUSINESS. A LECTURE DELIVERED BY WILLIAM ATKINS BEFORE THE PARENT ASSOCIATION OF THE PRINTERS' MANAGERS & OVERSEERS' ASSOCIATION IN LONDON ON NOVEMBER 7, 1916

William Morris and his ideals respecting art, which he so clearly defined and for which he so strenuously fought, have more than a passing interest for us as printers, for Printing has ever been closely allied to the arts of Painting, Designing and Decorating. It was, in fact, through the medium of these arts that Morris passed to the art of Printing, and added new lustre to its fame. As printers we are tempted to plunge right away into the genesis and development of the Kelmscott Press, which Morris started in Hammersmith Mall, primarily in order that he might give to his own works a typographical dress embodying his own ideals, untrammelled by the limitations that govern even the best of printing offices. It is, however, essential that we lift the veil upon his young and formative days, and lightly glance at the events which helped to shape his life—his friendships, his environments, and his passion-

Press," from which we quote: "Next as to type. By instinct rather than by conscious thinking it over, I began by getting myself a fount of roman type. And here what I wanted was a letter pure in form; severe, without needless excrescences; solid, without the thickening and thinning of the line, which is the essential fault of the ordinary roman type, and which makes it difficult to read, and not compressed laterally, as all later type has grown to be owing to commercial exigencies. There was only one source from which to take examples of this perfected roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicolas Jenson produced the completest and most roman characters from 1470 to 1476."

Morris did not, however, take this type in its entirety, but had enlarged photographs made from it and arranged the details of the letters to conform to his own ideas. The result was the Golden type (Fig. 3), so named because it was first used on a book entitled "The Golden Legend."

The Golden type is stronger of face than Jenson's type, as our reproduction from "The Golden Legend" demonstrates, and the serifs are considerably larger. Indeed, our Cloister Old Style is a far better adaptation, following Jenson's quite faithfully. Note, in Fig. 4, the diagonal stroke of the Cloister e, the inclination to the left of the heavy lines of the o and the extension to the right of the serifs, as represented by the r, and compare these with Jenson's letter in Fig. 1.

As stated, the activities of Morris stimulated a return to the use of classical type faces. Type-founders in America were quick to reproduce the Golden type, marketing it as Jenson and Kelmscott. The use of these letters became so extensive that, despite whatever virtues they had, and they had many when compared with the thin, weak moderns that started Morris on his reformation,

DANTE IS WELCOMED BY HIS ANCESTOR, CACCIAGUIDA. CACCIAGUIDA TELLS OF HIS FAMILY AND OF THE SIMPLE LIFE OF FLORENCE IN OLD DAYS.

CANTO XV.



BENIGN will, wherein the love which righteously inspires always manifests itself, as cupidity does in the evil will, imposed silence on that

sweet lyre, & quieted the holy strings which the right hand of heaven slackens & draws tight. How unto just petitions shall those substances be deaf, who, in order to give me wish to pray unto them, were concordant in silence? Well is it that he endlessly should grieve who, for the love of thing which endures not eternally, despoils him of that love.

As, through the tranquil and pure evening skies, a sudden fire shoots from time to time, moving the eyes which were at rest & with

Fig. 6.

TICOLAS JENSON, a Frenchman by birth, practised the printing art in Venice, Italy, in the year 1470, and the type used by him is pronounced by typographic experts to be one of the finest letters ever cut. Cloister Oldstyle is fashioned after his letters, with modifications which make this typeface more "elastic." Together with the italic, the boldface and its italic, the title and bold title, the Cloisters are ideal for advertising typography, lending charm and forcefulness to the page hardly to be duplicated by any other letter. With the Cloister Oldstyle and its italic, oldstyle figures are included; with the bold and its italic, lining figures—with the oldstyle or bold however, either kind may be used, as we have both.

the public soon tired of them. They are no longer carried in the founders' catalogues and are only infrequently seen, although, in Fig. 5, a section of a book page from England, we find a letter known as Venetian, a production of the British Monotype Company, which is quite similar.

The continued use of a type based on Jenson's was set back because the typemakers adopted Morris's interpretation of it and did not go back to the original letter direct. This was done, however, when, in 1914, the American Type Founders Company brought out Cloister Old Style. Jenson's face had been adapted and copied by Bruce Rogers (whose Montaigne letter is shown in Fig. 6), Cobden-Sanderson, F. W. Goudy and others for private fonts, which fact keeps them from the scope of this article.

Because of Cloister's beauty and all-around excellence (Fig. 7), tribute in the form of mere mention of the man who so capably adapted it from Jenson's type is mighty poor praise indeed. man is Morris Benton, a graduate of Cornell University, born at Milwaukee in 1872. As manager of the designing and matrix departments Mr. Benton has supervised the production of all type faces brought out by the American Type Founders Company since 1900 and has personally designed many of the best of them. He has wielded a mighty influence in the betterment of typographic standards of excellence.

Cloister Old Style represents a fine rendering of the Jenson style of letter, smoother, more graceful and more stylish by far than the Golden type of Morris or the Jensons and Kelmscotts that it stimulated. The movement from the stiff and mechanical style of type face toward interesting and legible letter forms is admirably represented by Cloister (see Fig. 8).

Cloister establishes beauty in the finest printing. It is so handsome a letter we are offended when we find it on cheap throwaways

abcdefghijklmnopqrstuvwxyzABCDR abcdefghijklmnopqrstuvwxyzABCDEFR

and the like, where sturdy workers like Bookman and Century, for instance, seem right at home. Of course, it does lend dignity to com-moner work. For an announcement of a classic order, for booklets on subjects of chaste character, Cloister Old Style on antique deckled-edge paper makes a mighty fine and consistent ap-The roman pearance. suggests craftsmanship, the artist who works with metals and jewels, fabrics and laces, and the like. The italics suggest feminine capriciousness in its love for curls and flourishes. Together with the italic, the bold face and its italic, the title and bold title, the Cloister family is ideal for advertising typography, lending form and force to the page hardly to be duplicated by any other letter and certainly not by any other "family." Indeed, it has a most extensive range and, like Caslon, seems apropos on anything good. Fig. 9 shows the roman with appropriate ornament,

while Fig. 10 illustrates the dignity of the title in cover composition.

With original Caslon Old Style, Cloister approximates the proportions of Bodoni's lower-case in its relation to the type body. Expressed in Bodoni's own words, these are determined as follows: "Divide the body of the type into seven parts and let two at the top and two at the bottom be for the ascenders and descenders and the three in the middle for the other letters." The ascenders and descenders, therefore, are long, hence the body is relatively small. Before discounting it from the legibility standpoint, however, remember, the letters are open and round, and that it labors under no handicap through weakness of its thinner lines. It is equally at home on rough or on coated stocks. It is, moreover, a close-fitting letter, "elastic," and as a consequence, covers a lot of ground, although it conforms better to wide pages than it does to those that are narrow.

With Cloister Old Style and its italic "old style" figures are fur-



CLIENTS SHOULD READ THE FOLLOWING SUGGESTIONS BEFORE READING THE COPY WITH WHICH THIS SHEET IS SUBMITTED. IF ANY OUESTIONS ARISE COMMUNICATE DIRECT WITH H. HOYER & COMPANY, ST. LOUIS, MO.

O NOT attach too much significance to errors of spelling which are apt to occur in any original manuscript while thoughts flowing fast. Of grammar the same thing might be said. "No grammariam," said the editor of the New York Times, "ever wrote

thing might be said. "No grammarian," said the editor of the New York Times," ever wrote a line that was fit to print."

SECOND: The best way to review is this: Use a lead pencil. As you read the manuscript, place a light check against errors you happen ondo not correct till you read copy clear through; after reading, go back to your check marks and indicate such corrections as appear necessary. It is not advisable to alter or modify paragraphs or sentences till the document has been read and grasped in its entirety, as you proceed, you will find things that you thought left out developed somewhere else, in all probability. THIRD: Do not insist on too much amplification—many points are most effectively carried through inference; that is, the writer so states facts that certain conclusions must inevitably be drawn by the reader. These conclusions may not be on their paper, and are best off. Mer who reach judgments on their own conclusions are convinced, when ready-made conclusions are convinced, when ready-made conclusions are convinced, when ready-made conclusions are from for acceptance men are not so easily convinced. FOUR TH: Penus every carefully and thoroughly all sections relating to the fact of your business; it is important to avoid mistakes and inaccuracies, and your assistance counts heavily, as you know your own business far better than we do. FITTH: While checking very carefully against statements of fact, you are advised to let the

expression of the fact alone; in other words, it is not advisable to seek to change style, method, or technique of the writer—the way a thing is stated may not be the way you would state it (very probably not), nevertheless, it may be the best way.

stated may not be the way you would state it (very probably not), nevertheless, it may be the best way.

SDCTH: Booklet copy (and other copy in more skeletonized degree) should begin by gaining Attention, rousing Interest, creating Desire, and, finally, Stimulating to Action. Thesesteps should be clearly marked, and if they are, and he "copy" reads clearly and understandingly, you may depend it is good copy.

SEVENTH: One man shouldread and correct all copy, if it is passed around to a number of men for criticism or suggestion the soul will be inevitably worked out of it. The individuality of a dozen people cannot be injected into advertising any more than the personality of one man could be duplicated in a dozen people, nor the technique of adozen masters given one painting. EIGHTH: In reading "copy" remember that the writer views your business as a buyer, while you view it as a seller, he as a stranger, you as an owner and intimate. There is a very wide difference in these angles of vision; copy that praises a business, for illustration, might be enthusiastically approved by the owner, yet praise (self praise) may be a veryill-advised thing. Facts that suggest praise (to the reader) may be far better. NINTH: Menon the Staff of H. Hoyer & Company, Incorporated, are on that staff because they have the faculty of getting results in their own way—"its very important to remember that in reviewing all "copy" submitted. own way—it is very important to rer in reviewing all "copy" submitted.

nished, whereas with the bold, and its italic, lining figures are included in the fonts. However, lining figures for the old style and "old style" figures for the bold are available as extra fonts.

RUTS

When you think of a rut, you think of jogging along. When you think of jogging along, you certainly don't think of exceeding the speed limit.

What makes a rut, anyway? Driving in one track all the time.

The fellow who never breaks away from the routine path, who follows right in the track of the man ahead of him, is the one who is in the rut and helping to make a rut for others.

If nobody had ever got out of the rut, we would still be driving ox carts. But somebody got out of the rut some generations ago, left the ox cart rut and made a new track with carriage wheels. Then, a few decades ago, somebody

else got out of the carriage wheel rut and made a new track with automobile wheels, and so it goes.

Of course you want to play it safe. The rut is pretty safe if you stick to it, but it is wearing and the deeper it gets the more wearing it

And then, the more driving in the rut the deeper the rut, and when the rut gets deep enough it is more than likely to become a grave. Plenty of buried hopes have found their graves in ruts where youthful ambition has worn itself away for lack of variety.

When you start out in business. you have high hopes and ambitions and you feel that you are going to accomplish things, but if you fall into the rut and jog along there you never achieve any of the things for which you have hoped. This rut business is fatal to success, though it may keep a man from getting off the track.

In business as elsewhere, nothing ventured, nothing (much) gained. -Frank Farrington's Business Talks. All rights reserved.

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Fig. 9.

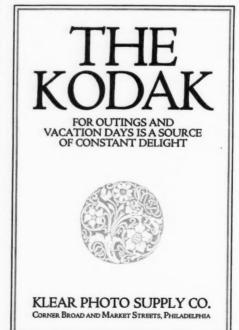


Fig. 10.

Reviews of House-Organs

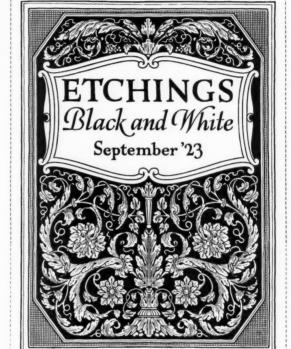
BY A. J. FEHRENBACH

C

OLOR, undeniably, adds charm and life to the printed product, but like violin playing, it is an abomination if it is not well done. And just as it is true that there are few Fritz Kreislers and Mischa Elmans on concert platforms, so it is true that there are relatively few printers who can do colorwork with the doftness and finish that is revealed

with the deftness and finish that is revealed in the specimens of beautiful color process printing that come from such firms as Norman T. A. Munder, Baltimore; Joseph K. Arnold Company, Chicago; Speaker-Hines Company, Detroit; Hugh Stephens Press, Jefferson City, Missouri; Young & McCallister, Los Angeles; Smith-Brooks Printing Company, Denver, and a few others. Hats off to the printers

well done. How the eye delights to scan a page set by John Henry Nash, of San Francisco, Bruce Rogers, of New York, or Oswald Cooper, of Chicago! Typographical artists of this caliber can produce a work of true art without the aid of color. The test of true genius is to be able to work out of



Cover page of house-organ published by Gatchel & Manning, Incorporated, Philadelphia. Original size was 4½ by 6 inches.

REISS SHOP GOSSIP

WILL BE PRINTED AS OFTEN AS POSSIBLE BY THE MORRIS REISS PRESS AT THEIR PRINTING STUDIO 22 AND 24 EAST 110 STREET NEW YORK

 \overline{W}

HY COMPLAIN

of hard times-when we've just passed up one of the big opportunities the printer-man often dreams of-when the Manager of the J. E. LINDE PAPER CO., our good old friend Mr. W. STEADMAN rushed in our office to invite the proprietor of the Morris Reiss Press to accompany him on a five-day tour to see America's finest Paper Mill produce the distinctive line of STRATHMORE PAPERS and you ought to have seen the surprised look on his facewhen Morris Reiss told him "too busy."

YES, WE ARE BUST—and too busy to sidetrack Reissway Typography and Reissway Service for pleasure. And do you know why we're busy? Because our clients keep us busy, and not alone do they patronize us, but they also act as "silent salesmen" for us in talking of Reissway Printing and Reissway Pransonal Service, whenever the question of printing is being discussed.



Outside page of house-organ published by the Morris Reiss Press, New York city. Original size was 4½ by 9 inches.

who execute beautiful and charming colorwork; may their tribe increase! But as long as most printing remains a straight one-impression commodity, we can not help but find abiding interest in plain black and white printing that is extraordinarily

simple, limited materials pleasing effects through the masterful manipulation of type faces, spacing, margins — to create a piece of harmonious composition.

It is fair to assume that the printers' own advertising, if it takes the form of a house-organ, is a good specimen of the grade of work his establishment can produce. The Morris Reiss Press, New York city, plays a delightful tune on their house-organ, *Reiss Shop Gossip*, the first page of which is reproduced. The striking initial letter W which catches the eye may be said to be tantamount in effect to just a bit of syncopation in the rendition of a musical selection. And who among us doesn't like a little modern music — in typography?

We've always felt that the reason a concern like the Gage Printing Company, Limited, Battle Creek, Michigan, turns out so much fine printing is that that establishment operates under its own roof an engraving and electrotyping plant. The engraver has to consider the printer's point of view, and vice versa, so why not play both ends to the middle? Because Fred W. Gage does this very thing, Battle Creek is now famous for other things besides corn flakes and health foods!

One engraving house whose work we never fail to admire is Gatchel & Manning, Incorporated, Philadelphia. This concern sends out to prospective buyers of plates a handsome little house-organ, *Etchings*. The striking cover page of the September number is reproduced. This sixteen-page house-organ is a one-color job in which are illustrated the possibilities of combination line and halftone work as well as the straight line engravings. Since we are especially interested in the

MACOGRAMS

SEPTEMBER 1923

VOLUME FOUR NUMBER SEVEN

MACGREGOR-CUTLER PRINTING COMPANY
IN THE INDUSTRIAL CITY OF PITTSBURGH - U.S.A.

Cover page of house-organ issued by MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania. Original size was 6¼ by 9½ inches.

engravers' point of view, we shall quote from September *Etchings* the following pertinent observations:

"The fundamentally worth-while things in life cost no more than unsatisfactory makeshifts. As a matter of fact, they cost less. In first cost they are often identical. Take engravings, since that's my business. How much time is wasted by the printer in extra makeready, in cleaning plates that are too shallow, in reblocking etchings that have been carelessly done? And who pays for it? And in the meanwhile the effectiveness of that particular piece of printed matter has been depreciated how much? Nobody knows. It's all guesswork except one thing—that good plates would have cost no more in the first place. To many members of the printing and advertising fraternity this is all quite obvious. Undoubtedly it is to most of them, for ninety per cent of our work is black and white."

The Campaigner, one of the most instructive house-organs that deals with direct advertising is an ably edited and a neatly printed publication. It is issued monthly by Farrelly-Walsh, Incorporated, and ranks in some respects with Direct Reflections, the outstanding publication in the field, published by James F. Newcomb & Co., New York city. The cover page of the March number of The Campaigner is reproduced. The reader seems to sense the feeling that this house knows its

business thoroughly and moreover knows how to sell its services to its clients. *The Campaigner* in itself is a capital piece of direct mail advertising literature.

Macograms is the handsome house-organ of MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania. From the point of view of printing, Pittsburgh's present claim to distinguished consideration is due to the fact that that city is the home of the Carnegie Institute of Technology, where among other things the science and art of printing is taught in such a way that results of the influence of the school are felt wherever Carnegie "Tech" men are on the job. It is always a delight to read Macograms — something new and worth while is done with each number of this handsome house-organ. The attractive cover of the September number, which was printed in a brownish black and light green on cream-colored stock, is reproduced.

Inky-Inklings, Southam Press Limited, Montreal, Canada, is a most interesting little monthly publication that is exceptionally well edited. It is chock full of good philosophy, humor and worth-while information and gives evidence of representing an enterprising and successful printing concern.

Direct Mail Advocate, Feicke Printing Company, Cincinnati, Ohio, is a recently launched publication that is designed to carry the message of the direct mail advertising service department which this printing house is maintaining for its

The CAMPAICNER

March 1923

fiction of the care to the car

VER two-thirds of the available Exhibit Space for the Direct Mail Advertising Association Convention and Exposition has already been spoken for. Have you reserved yours?

FARRELLY-WALSH, Inc. Direct Advertising Saint Louis

Cover page of monthly publication of Farrelly-Walsh, Incorporated, St. Louis, Missouri. Original size was 51/4 by 81/2 inches.

customers. This handsomely printed house-organ is a first-rate specimen of direct mail advertising—it preaches by example and puts its message over convincingly. This is the sort of house-organ that is bound to succeed.



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

HOWARD N. KING, York, Pennsylvania.—The specimens are among the finest we have received in a long time. The excellence of the typography is matched by that of the papers, colors and printing. In one of the folders, however, we find quite a block of type unfortunately set in italic capitals. On the first inside page of the otherwise handsome and impressive book for the American Home Furthers, we recret, the manuer, in which the connishers we regret the manner in which the ornaments are employed, as they disfigure the page and appear uncalled for as located. These two, however, are all the faults of any consequence.

JOHNCK, BERAN & KIBBER, San Francisco, California.—The portfolio of advertisements from the campaign of Kohler & Chase, composition of which was done by you, is excellent. The advertisements are not only impressive but more distinctive by far than those of the great majority of advertising campaigns. Indeed, some of them are unique. nishers we regret the manner in which the orna-

some of them are unique.

COMMANDAY-ROTH COMPANY, INCORPORATED, New York city.—The advertising folders for the Wachovia Bank & Trust Company are remarkably good, the character and quality of the illustrations, and their size, as well as the excellent manner in which you have printed them, being outstanding features. Of all the specimens you have sent us we have yet to find one poorly executed. poorly executed.

poorly executed.

THE HOLMES PRESS, Philadelphia, Pennsylvania.— "A Buyer of Printing Tells How" is an attractive booklet, the coverbeing especially beautiful and impressive. Your advertising is invariably good both in conception of ideas and in execution.

EMIL GEORGE SAHLIN, East Aurora, New EMIL GEORGE SAHLIN, East Aurora, New York.—The reprint advertisements written by James Wallen for various clients, executed in the beautiful Garamond, are remarkably attractive. In their appearance, and in the suggestion they give of easy reading, these advertisements are the kind that get the widest possible hearing. We commend you on the painstaking manner in which they are composed. Other specimens in the collection are of equal excellence; we like them better than some previous work because of the avoidance of stunts.

ASHEBORO PRINTING COMPANY, Asheboro, North Carolina.—In arrangement and dis-play the specimens are very good, but many of them are weak and displeasing because play the specimens are very good, but many of them are weak and displeasing because the type faces are not attractive and because widely different faces are found together in some of them. The first page of the April price list for the Asheboro Coffin & Casket Company is turned the wrong way. Where the type matter runs the long way of the page the top should be at the binding on right-hand pages. On left-hand pages running the long way of the page, the top should be on the outside. These considerations are essential to the convenience of readers, as they make turning the booklet easier and less awkward. Try this yourself and be convinced. On the cover for the annual Knights of Pythias banquet, the yellow used for printing the ornament and the name of the lodge is entirely too weak; on the brown stock it appears indistinct unless held at just the right angle. The fact, also, that this ornament and the small line of type with it are so weak in tone value makes the page unbalanced and awkward, as the shape of the large group of type is not of pleasing contour and seems to require something narrower below, which the items in yellow would supply, first, if distinct and, then, if closer to the type group. Not only is there a lack of harmony between the two type faces used for the title of the statement of the First National Bank, but the central group is too low, leaving an awkward distribution of white space over the page and making the bottom heavier than the top. The bulk of a design's strength should be toward the top.

over the page and making the total the top. The bulk of a design's strength should be toward the top.

EUGENE EHRHARDT, St. Louis, Missouri.—Your work is excellent, in good taste every way except where all the copy is set in capitals, as on the

leaflet for the Jenkins Optical Company. So much matter should not be set in capitals without varia-tion, as capitals not only look monotonous but are actually difficult to read.

tion, as capitals not only look monotonious out an actually difficult to read.

T. W. FARROW, Indianapolis, Indiana.—The menu-program folder for the dinner tendered John Jay Curtis is chaste and attractive, wholly appropriate for a dignified gathering. The booklet for the

priate for a dignified gathering. The booklet for the Meyer-Kiser bank is equally attractive. EATON & GETTINGER, New York city.—The several booklets you sent us are uniformly excellent, and we have no suggestions to make that we are sure would improve them.

HEBERT C. MAY COMPANY, Houston, Texas.—

"Houston, a World City" is an unusually attractive booklet, typography throughout being in excellent taste. Other specimens you forward are of uniformly high quality.

COQUEMER, Paris, France.—We enjoy the examination of your interesting and pleasing

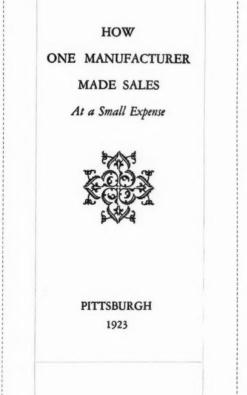
COQUEMER, Paris, France.—We enjoy the examination of your interesting and pleasing typographic work. The specimens of your latest collection are unusually distinctive; not a little of their attractiveness is due to the exceptionally fine papers you use.

LONDON SCHOOL OF PRINTING, LONDON, England.—While the most interesting specimen of those you recently sent is the booklet entitled "Christopher Plantin," all of them are good. The poster, done in three colors, announcing the various courses, is distinctive. is distinctive.

THE GRAY PRINTING COMPANY, Fostoria, Ohio.—All the examples of direct advertising executed by you are excellent, but we admire particularly the catalogue for the Tappan Gas Range, on which the presswork is just about perfect. The clean and open effect obtained even when pages are comfortably filled is praiseworthy, emphasizing the worth of Cheltenham Wide, a type face which does not appear to be appreciated at its full value.

HAMMERSMITH - KORTMEYER COMPANY, Milwaukee, Wisconsin.—The souvenir book-let of your annual outing is bright and snappy, though we do not like the bright green used for the page border and also as panel backgrounds for halftone groups. This color is too pale for the rule borders and a little too bright for the backgrounds. A light brown, in our opinion, would have been preferable.

TANNY THE PRINTER, Syracuse, New York.— Printit, seventh issue, is not up to the standard of other issues we have seen. The cover of heavy dark green motseen. The cover of heavy dark green mot-tled stock, on which is tipped the buff label bearing the title printed in green and black, is bright and attractive. The initial on the first page is crude and ugly; in fact, deco-rative features—and we include the heavy rule border printed in red as such—dominate the page quite too decidedly. While the border on the remaining pages, four-point rules in red, is too strong to provide point rules in red, is too strong to provide a tasteful effect, we must admit that the pages are "snappy" and that they do not look bad. Therefore, we "pass" this with the statement "it's all right if you like it." We consider it poor makeup to place the reprint specimens on facing pages. They work against each other and rather cheapen the effect, whereas if each one faced a reading page it would show off better and the display value would cover more ground. display value would cover more ground. The other specimens are very good.



A relatively large ornament of good tone, and in the right place here, does not seem to detract from the type, while the page, from a folder of the Eddy Press Corporation, demonstrates the fitness and adaptability of the Garamond type for title pages of dignity with beauty.

The III. SOME CONSIDERATIONS ON CHOICE OF PAPER FOR A BROCHURE

> You will not forget, however, that a brochure, after

REAT care, and good judgment are called for when making choice of paper for a brochure. This, generally speaking, is hardly ever to be deterspeaking, is hardly ever to be determined entirely by such mechanical necessities as are imposed by the kind

of plates and style of illustrations to be used. These, of course, must be considered primarily, but after these requirements are met usually there will remain quite a large number of grades from which to select. Particularly is this true of cover papers, as these are extremely varied in character and range of color.

In this connection it is important to realize that paper itself has a subtle influence on the prospect addressed by the brochure. Its right selection, therefore, is of the utmost importance, and a mistake on this score can undo much good work on the part of copywriter, designer, and printer.

If we admit, as we must, that "paper is part of the picture," then we must all the more see to it that there is no disturbing element in the message we seek to convey. And that message will be strong, powerful,

the placing of ornaments, while vertical balance requires that the bulk of a design at least should be above the center. Had the ornament been placed four picas higher a much different and far better effect would have resulted. Engravers Old English and Copperplate Gothic do not work well together. They are wholly different, the former being characterized by a rich, black, ornate, pointed design whereas the latter is crude and of angular form. The one represents the height of decoration in a type face and the latter a complete absence of it. Besides the Old English is condensed and the Gothic is extended.

The Scollary Press, Boston, Massachusetts.—
The blotters, "Making Impressions" and "Creative Printing," are neat looking and impressive. The illustrations, plates for which were cut from linoleum, are also excellent.

Innoleum, are also excellent.

Federal Printing Company, Des Moines, Iowa.

—Your four-page illustrated letterhead is a dandy, the inside spread being effectively designed and exceptionally well printed in an unusually pleasing and striking color scheme. The grouped specimens of work, shown in miniature, indicate unusual talent on the part of the individual having the typography and design in charge.

THE FRANK D. JACOBS COMPANY, Philadelphia, Pennsylvania.—Your double illustrated letterhead, on the inside spread of which numerous specimens of work done for your clients are printed in color, on the inside spread of which numerous specior work done for your clients are printed in a sexellent in every respect. In our opiniought to prove decidedly productive.

CLAUDE W. HARMONY, Sapulpa, Oklahoma. In our opinion it

a former valued contributor we are delighted to welcome you back in the fold and to learn that the quality of your type display has suffered no deteriofrom these pages. As of old, the typography is of the sane and dignified style that is attractive because of the use of good type faces within simple arrangements, with just enough decorative features to brighten the effect.

ALLING & CORY COMPANY, Pittsburgh, Pennsylvania.—The program-menu booklet for your twentieth anniversary dinner is tastefully executed. forurer typography, exceptionally well printed upon fine quality papers, leaves nothing whatever that is essential to be desired. The thought occurs, however, that with the type as large as it is the illustration on the cover ought to be smaller, or the type matter of the page should be smaller. Illustration matter of the page should be smaller. Illustration or type should dominate in the interest of the best possible design, we think, and here there is almost too much of an equality. Too much of the fine hand-made (quality) paper, it also seems, is covered with printing.

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rerd with printing.

HOFFMAN-SPEED PRINTING COMPANY, Muskogee, Oklahoma.—The card for the local men's furnisher is interesting, as a result of the unusual breaking up for color, the "Mc" of the name "McMasters"—the major display—being in orange, as is also the word "Company," in small type in the line below. You have, however, taken liberties with the name, and since the first end of the main line is orange and the last end black, the effect suggests a lack of horizontal balance, the orange being weaker in tone than black. The three lines below the main display are too closely spaced to look well. The same leading that will suffice for lines of lower-case will not do for lines of capitals, as the latter do not have a "shoulder" at the top, as do most lower-case letters. as do most lower-case letters.

We do not believe a better choice than the Kennerley could have been made for this style of page angement. The original was 6 by 9 inches, and the printing was done in black and vermilion on fine tique paper. The booklet was issued by Blake, Moffit & Towne, San Francisco, California.

ALEXANDER G. HIGHTON, Newark, New Jersey.— The printed circular letter featuring suggestive ornaments is an entirely new note in a publicity sense, while, as is to be expected, it has that distinctive appearance of quality we have come to associate

appearance of quality we have come to associate with your typography.

Coal City Printing Company, Fairmont, West Virginia.—The program-booklet for the "Charter Night" program of the Lion's club is pleasing. The colors are in excellent taste, the type of the cover being printed in violet, with the insignia in gold and deep brown, and embossed, on lavender colored stock.

ored stock.

T. W. Carson, Ottawa, Ontario.—The booklet about the "Banfi-Windermere Highway," recently opened, is beautifully done. Unless something else of the kind comes along which impresses the writer more — which is doubtful — he expects to journey to Banfi park next July, for the little booklet has kindled anew a long-cherished desire. The halftone illustrations are mighty interesting, though they seem a trifle too lightly impressed. The pale green tint, over which the plates are printed, adds color to the book in a pleasing manner, as well as outdoor "atmosphere" to the scenes depicted.

COLE & WICKHAM COM-PANY, Minneapolis, Minne-sota.— The mailing folder entitled "Don't Pig Metal" is snappy and impressive, We are at a loss to under-We are at a loss to under-stand how it was ever sent through the postoffice with printing on the front within an inch of the right-hand edge. The postoffice rules require three and one-half inches of blank space at the right on the front of all mailing folders

Recorder-Post, Dickinson, North Dakota.—The illus-tration-ornament on the cover of the menu for the Service Drug Company is placed too low, resulting in a lack of balance and a violation of good proportion. Variety should characterize divisions of space made by



The Kennedy Company, Oakland, California, believes that the proof envelope should be attractive, as the above miniature reproduction shows.

THE FEDERATED PRESS, LIMITED, Montreal, Quebec.—"The Home of the Trail Blazers" is decidedly unusual and characterful. The colors are pleasing and the presswork is good; in fact, the booklet is an excellent piece of workmanship all the way through.

BEN C. PITTSFORD COMPANY, Chicago, Illinois.

-Your letter size circulars are at once a rather new BEN C. PITTISFORD COMPANY, CINCLEGO, Illinois.

—Your letter size circulars are at once a rather new note in printers' advertising and are most interestingly designed and handsomely printed specimens. The copy is of a kind that any one is the better for reading, namely "human" stuff which suggests to a recipient "Here's a real fellow sending these out; He'll treat me square: He's able," and a whole train of similar thoughts. Undeniably such an impression must develop business, and good business. This thought, from the opening paragraph of one of them, strikes us impressively: "Confidence has no substitute. Money can not buy it. Distance and time can not shatter it. Business confidence has no substitute. Money can not buy it. Distance and time can not shatter it. Business confidence is no different from the other kind, for both are born of human trust." To this thought Mr. Pittsford attaches another as follows, quoting a customer of his house: "Just set these as well as you did the last batch and shoot them right on to the publications." It's good stuff with a sharp hook! The Cooper series is used and it shows to very good advantage in the manner of display followed on these rises and the top to receive the confidence of the produced on the manner of display followed on the produced on the manner of display followed on the produced on the manner of display followed on the produced on the manner of display followed on the produced on the manner of display followed on the produced on the manner of display followed on the produced on the true that the produced on the produced on the produced on the produced on the manner of display followed on the produced on the produc hook: The Cooper series is used and it shows to very good advantage in the manner of display fol-lowed on these circular letters, but most interest-ing of all is a very fine border printed in a different combination of three colors on each issue.

WENTWORTH INSTITUTE, Boston, Massachusetts.— The saving graces of the booklet outlining the print-The saving graces of the booklet outlining the printing and design courses are an excellent and readable type face, beautiful paper and clean print. With the arrangement we are not at all pleased. It represents an effort toward originality at the expense of good taste and in violation of some of the most common essentials of good work. From any source other than a school of design and typography there might be an excuse, but, coming from Wentworth Institute, we view with alarm the example set. Printing the vertical rules in black with the horizontal rules in red is possibly an excusable conceit, but we can not see how it can be thought to add anything to the appearance. The most inexcusable thing is the fact that the lines of the body throughout are ragged along the right-band edge, just as they are in typewriting. Undoubtedly this arrangement permits absolute uniformity in word spacing and a minimum of word divisions at ends of lines, but at a sacrifice of appearance. On the typewriter there is just one size of space for use between words, it being standard with the width of the characters, all of which are the same width. Many who use the typewriter, and the multigraph, who are particular about the appearance of their correspondence and form letters, go to some trouble changing words in order to avoid the ragged right-hand edges. They recognize the appearance is better when all lines are of uniform length. What the users of typewriters can not avoid without a great deal of trouble, you have imitated, with every opportunity in the way of equipment and every inducement in what experience has shown is best. The next worst feature is the use of a parenthesis and colon combined as a paragraph mark. It would have been far better to have left the space ing and design courses are an excellent and readable and colon combined as a paragraph mark. It would have been far better to have left the space blank, with the usual indention of an em quad, or to have used the standard paragraph mark, which has some semblance of design.

and efficient in just that proportion in which we properly assemble all our elements. And right here paper takes its place as the foundation of our printed structure. For paper must be considered, especially in connection with advertising, as possessing certain fundamentals, which are best defined as "characteristics."

PAPER CHARACTERISTICS

BOOK PAPERS of different finishes have quite distinctive characteristics; these characteristics sometimes make certain finishes of book papers particularly appropriate. For example, Antique Wove book papers are soft to the eye as well as to the hand. They encourage reading. Such papers in heavy weights give a feeling of solidity to the subject under discussion.

Supers and English finish book papers suggest simplicity, presenting the text sharply and clearly. They are adapted to all illustrations, including half-tone screens as fine as 133 to the inch. They are all-round papers for impression, strength, and utility.

Coated book papers lend a lustrous tone to the booklet, but seldom should they be used in a brochure not illustrated with half-tones, as their tendency to reflect light makes reading of text somewhat difficult.

Dull-coated book papers are more suitable for general use, and lend charm and atmosphere to the illustrations as well as to the booklet as a whole.

Antique Laid book papers have a character quite their own. The laid chain marks characteristic of all the old hand-made papers, whence they are derived, seem almost to bespeak the soul of the craftsman.

One of the regular text pages from "The Brochure," one of a series of interesting pieces recently issued by Blake, Mofit & Towne, San Francisco, California.

PYNSON PRINTERS Incorporated 122 East 32nd Street · NEW YORK

 T_{0}

P. B. Yates Machine Company, Beloit, Wisconsin.—The standardized bulletins on various of your machines are just what we believe they ought to be—dignified, clear and illustrated by pictures that are large enough to make all de-tails plain. The type of men interested in such things prefer literature of this char-acter in the form you give it. Artwork and engraving, like the printing, are excel-lent throughout.

JAY D. RUDOLPH, Oswego, New York.—While our preference would be for less rulework on the page and a larger illustration tipped on the cover of the summer edition of the Vocational Teachers' Review, still the specimen is acceptable. Possibly, the fact that a cut

more closely proportioned to the page was not available suggested the extensive use of rule to fill the page. The inside pages are excellent, the text composed in the legible Cheltenham Wide, in narrow columns, being unusually easy to read. The pattern of the initial seems a little too fine for the size,

of the initial seems a little too fine for the size, strength and open character of the type, though a Cloister initial of larger size would be very good.

PHILIP PURCELL, King's Printer, Winnipeg, Manitoba.—The booklet, "Programme of Studies," is neatly and legibly printed. Possibly the title on the first page is a little small, in proportion to the page size, but it is neat and sufficiently large to be read with fair ease.

WESTMINSTER PRESS, Washington, District of Columbia.—The card for Abram Simon is satisfactory for the purpose. There is too much space around the initial, while the bottom part is too open as compared to the top, but, for all it purports to be, the card is satisfactory.

open as compared to the cop, but, no an it purports to be, the card is satisfactory.

Angelo J. Canasea, Jersey City, New Jersey.

The billhead for your brother is very good indeed, but the blotter is poor. The trouble is that rulework and paneling predominate and get the attention. A simple border would have been sufficient and much better.

Quaint package label by the Pynson Printers, New York city, the original of which was in light brown and black on antique laid white paper.

Do you realize that Printing, like clothing, shoes or golf balls, cannot be purchased on a price basic—that Printing is an art and not a mere mechanical operation?



nation of type and illustration, ink and paper, which we call Printing, is the most powerful business builder and selling

force that exists. Here on this side of a considerable gulf is a man with something to sell. On the other side are those who need that something. Of the few bridges that cross this gulf of Ignorance, Prejudice and Apathy, Printing is the broadest and strongest.

What a man reads establishes in him a conviction that spoken words seldom carry. But you say, how can we know that a man will read what we print?

The answer is, "we can't." If we dress our printed message attractively it gives an involuntary feeling of pleasure to the recipient. believe that if these suggested changes were made a rule border would strengthen it and contribute to the desirable effect of importance. The printing is poor throughout. The poor work is not confined to the halftones, for here and there throughout the text entire letters fail to show up at all, while others show only half their faces. In places, it seems, little makeready was done, many broken spots appear in the halftones, while the emblem, used in the running-head, shows up poorly on many of the pages and not well on any of them. The mixing of incongruous type faces in the advertisements is a serious fault. You should study the principles of harmony, when you would know what types can be successfully used together. Otherwise, play safe and use only one face, depending upon capitals and possibly upon italics of the same series — with distinction in size, of course — for emphasis.

E. Worken Woodbine Inwa—The type is too.

tinction in size, of course — for emphasis.

E. Wolven, Woodbine, Iowa.—The type is too small and the ornament too large on the cover for the booklet of the M. E. Church. Had the type been a size larger and a little lower, the illustration moved up closer to it — and printed in a second and weaker color, you would have had a very good design. A large unit in a weak color balances a smaller one in a relatively stronger color. On the title page the halftone does not harmonize with the proportions of the page, it being oblong, whereas the width of the page is considerably less than its depth. In the exact center of the page it causes an effect of monotony, and violates the principle of proportion in the division of the vertical space of the page. The typework throughout the booklet is poor, the advertising pages particularly, because too great a variety of type faces are employed. Faces appearing in the same advertisements are so utterly different in design, also shape, that no semblance of harmony is felt or seen. Again, the border is light, whereas most of the type faces in the advertisements are bold. For a page of the proportions of this one the head letter is too condensed; it is also displeasing. If you would

Quite naturally much of the better printing today is printed with Garamond or Garamont now in vogue. This page from a handsome booklet by The Metropolitan Press, San Francisco, features the use of larger body size than economy usually dictates, but, my, it's beautiful, even in reduced size!

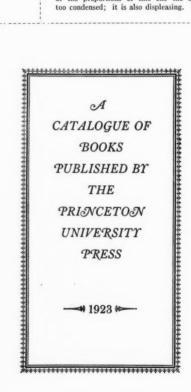
THE METROPOLITAN PRESS, San Francisco, California.— A beautiful type face, Garamont, fine paper and excellent presswork combine in making "Type and Illustration, Ink and Paper" a beautiful booklet. We are reproducing one of the pages.

"Type and Illustration, Ink and Paper a Deadline booklet. We are reproducing one of the pages. ACE ADVERTISING COMPANY, LOS Angeles, California.—In idea the booklet of views of your offices is good, and the print is satisfactory. The typework, however, is very poor, not only because of arrangement and the too great prominence of the page borders, but also because of the character of some of the type faces used, notably Hobo and Copperplate Gothic. As there is nothing to inform recipients that the booklet is intended also to be a specimen of the type faces in your plant, the impression is likely to be gained that you do not know better than to employ a different type face on every page. Even that would not be so bad if an the types were good ones.

CARL MURPHY, Baltimore, Maryland.— Between the two headings for the Mispah Land Improvement Company our choice is the one in which the first line is set in Copperplate Gothic, as the shaded letter used for this line on the other is not clear in the small size. From the standpoint of appearance, however, the one set throughout in one face is better. The shaded gray-tone type, however, is not worth the space it occupies in any printing plant and you ought to discard it.

FLITCRAFT BROTHERS, Oak Park, Illinois.— Your work is of very good grade, except that you employ the Parsons type too freely. For work that it's good for, which is limited, Parsons is a crackerjack face, but to employ it for even brief body matter is a mistake. The face is a novelty and it is particularly useful in limited open display where a distinctive free-hand lettered effect is describble.

Posey Littlepage, Madisonville, Kentucky.— A such books go the Maroon is not a bad annual, yet it falls quite short of a real job of printing. The foreword page does not have the strength and distinction such a page should have. The type should be larger and the measure narrower, so the group of type would conform to the page proportions. It also lacks style, and we



dis wi Go wo yo as pro rap and

This is one of those rare occasions when the use of italic capitals gives a pleasing effect, but consider the conditions and the character of the type face. The booklet of which this is the title was produced by the Princeton University Press.

THE TRAINING DEPARTMENT OF THE LAKESIDE PRESS

An Historical Sketch Together with An Illustrated Description of Its Progress, Aims and Purposes



The Lakeside Dress

R. R. DONNELLEY & SONS COMPANY CHICAGO

We style this an unusually beautiful title page, but it is no more than representative of all pages in the handsome booklet executed and designed by graduates and students of the school for printers conducted by R. R. Donnelley & Sons Company, of Chicago. The effect here, however, is by no means so pleasing as the original page, 7½ by 10½ inches, printed on dull coated white stock.

discard most of the faces you have and stock up with large fonts of one good style like Caslon, Goudy or Garamond, the work, even as designed, would be a great deal better. If, on top of that, you would study some of the good books on design as it relates to type display a still greater improvement would soon be apparent. Good typography is a great deal more than knowing the case and how to justify your lines.

and how to justify your lines.

A. S. MITCHELL, El Dorado, Kansas.—Your blotters for Thompson Brothers are among the most impressive and best executed we have received from cities as small as El Dorado. Work of the same grade usually comes only from the better plants in

grade usually comes only from the better plants in larger cities.

Shattock & McKay Company, Chicago, Illinois.—The blotters are very good, being plainly arranged in clear and readable type faces and effectively whited out. They are inviting and easy to read and clearly emphasize the mistake of more than the most restrained use of ornamentation. They suggest to us, also, that a great many blotters, featured by very large types, may really be so offensive that few are likely to keep them, whereas the dignity of your own insures that no one will be ashamed to have them.

ashamed to have them.

MICHAEL M. MOHN, Washington, Pennsylvania.

Except for the wall card, "The Ideal American,"

the specimens are very good. The card is too plain and commonplace for work of its character. The heading is too small and weak in relation to the size of the body: the whiting out at the top is bad and balance is in-secure. The border does not have the character we be-lieve one should have for such a page, and, if a good one were not available, it would have been far better would have been far better to have avoided the use of a border altogether. We be-lieve that you'll agree that a page of this nature should have some display value, and also color.

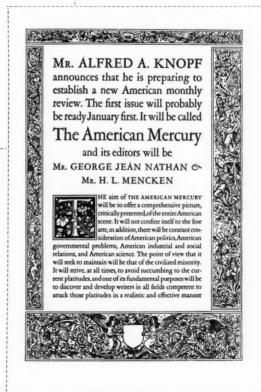
COAL CITY PRINTING COM-PANY, Fairmont, West Vir-ginia.—The title of the menu for Comutzis is very neat. The block letter, capitals, throughout, is not a bad one with display in Advertisers Gothic, because there is little matter. On the title for the Palace the effect is not so good, even though the same types are used, because there are so many groups in the page. On crowded pages use lower-case. The block letter, because stiff in design and made only in capitals, does not look well in a crowded design. Why, in any case, employ an ugly type face when attractive ones are available?

attractive ones are available?

SAMUEL KATZ, San Francisco, California.—The "Proof" envelope-corner design, to be used also as a label, is excellent and has an individual look seldom achieved from a design made wholly of type.

Ernest Harcourt, Asbury Park, New Jersey.—The display on the poster for the Baby Parade is "run together" too much. The groups, especially at the bottom, are not sufficiently welded together and set apart from other groups. From a publicity standpoint, however, the poster is very good, as the type is large and bold. It will attract attention and be easy to read. easy to read.

CLAREMONT SCHOOL PRINT SHOP, Bronx, New CLAEMONT SCHOOL PRINT SHOP, BIOMS, VOK.—Specimens, presumably the work of students, are commendable. The broadside on which Longfellow's poem, "The Windmill," is printed, is excellent and the illustration, doubtless printed from hand-cut linoleum blocks, is unusually good. It depicts in silhouette a windmill at the edge of a Irom hand-cut inoleum blocks, is unusually good.
It depicts in silhouette a windmill at the edge of a
body of water, and is printed in black on deep
blue cover stock. The moon in silver, reflected in
the ripples of the water in the form of short
streaks, also of silver, is mighty interesting. In
fact, this is one of the cleverest linoleum block
illustrations we have seen in a long time. In view
of the deep color of the stock, good judgment was
exercised in printing the poem from large sizes of
old style antique type. The other specimens are
good, although the cover of "The Beginning of
Books" would be better if something besides gold
had been used for printing. The small type is
illegible at certain angles. The quotation from
Horace Mann, forming the middle group thereon,
should have been set in larger type and should
have been line-spaced in the interest of clarity as
well as appearance. Indeed, the crowding of lines
in display, particularly of capital lines, is the only
pronounced fault in the work you are doing.



One of the modern adaptations of Claude Garamond's beautiful letter happily used on the first page of an announcement folder, the page size of which is 9 by 13 inches. On white paper of hand-made quality you will realize a second color is not essential at all, and the Pynson Printers, New York city, are commended upon their good taste and skill.

RALPH SCHURMAN, Seville, Ohio.—Your work is very good indeed and we have no essential changes very good indeed and we have no essential changes to suggest. The type you use most extensively is not the best available, yet it is not bad for the class of work you do. The arrangement of the holly ornaments on the greeting for the Laurel Heating & Ventilating Company is clever and unusual. The average compositor would not think of so placing them, the position suggesting a specially drawn design, to which even the pieced rule border contributes. border contributes.

SPOTITISWOODE, BALLANTYNE & Co., London, England.— The booklet, "The 10:30 Limited," executed for the Great Western Railway, is, first, a mighty interesting thing, then an unusually good piece of work, especially, when prepared in such cially when executed in such haste. The type face, Monotype Plantin, is an excellent one.

BARKER PRINTING COMPANY, Blackstone, Virginia.— In arrangement and display the specrangement and display the spec-imens are satisfactory, but most of them are unattractive because set in displeasing type faces. If you could get a series of the most up-to-date faces, which, by most up-to-date taces, wince, by the way, are better than most of the "old-timers," your work would show a decided improve-ment. All the good design in arrangement is wasted when the type faces are not pleasing. The combination of the extended Engravers Old English and a modern roman (machine) face on the program for the local military academy is a poor one, because of the altogether too great difference in tone.

J. F. Widman & Sons, Mc-Gregor, Iowa.— The illustrated four-page letterheads, the inside spread of which contains "A Guide to the McGregor Region," represents a very fine idea, but the appearance is not in keeping because of the commonplace type used for both display and body. If the subheads throughout were set in light-face italic and if the display across the top were larger, but not bolder, a great improvement would result.

The use of regular and extracondensed types, as in the main
display on the inside, creates a
very bad effect. While by no
means attractive, the front pages of these letters are satisfactory. If the matter on the one for general use were set in roman or italic caps, and lower-case, in-stead of in capitals throughout, it would be easier to read. Also, the heading would not look stiff, as it does set wholly in capitals, which, unfortunately, are small and of bold face, thereby in-creasing the difficulty of reading.

CONSOLIDATED FRUIT JAR COM-PANY, New Brunswick, New Jersey.— Your catalogue carries us back a great many years; the design and typography are not of 1923 class. The lettered cover design is crude and sug-

gests the character of commercial art done from thirty to forty years ago. Doubtless you are an old company and have used those plates, as well as the title page, a great many years. When the next company and have used those plates, as well as the title page, a great many years. When the next catalogue is issued we suggest that you consult a printer who has a good equipment of modern type faces and who also knows how to use them. Even the more modern faces that are used for the text show evidence of having had a great deal of hard worn down badly.

JOHN L. CLARK SERVICE, Pittsburgh, Pennsylvania.- Your specimens are excellent: we have no suggestions to make, as there is nothing about them that demands correction.

Howe Pernying Company, Coronado, California.

— We are especially interested in the clever "cutout" specimens. Although we do not admire the type face in which most of them are composed, we consider the blotters very good, particularly from

the standpoint of color use. The best one starts off with "Nothing worth while is easy." It is best largely because the most simple, some of the blotters being featured by too many ornaments. decorative type face requires little ornament

otherwise.

The Raeder Company, Wilkes-Barre, Pennsylvania.—The souvenir pictorial booklet about Wilkes-Barre is remarkably well printed. We want to compliment you especially on the use of Cheltenham Wide for the body; this, being an open face, is quite legible in small sizes and its monotone character assists legibility by adding strength to

Copperplate type, none too clear at best, is weak-

Copperplate type, none too clear at best, is weakened in that respect by the lack of contrast between
color of ink (gold) and color of stock, as well as
embossing. Gold ought to be used on dark colored
stocks to get the full value and avoid the drawbacks of its use.

The DuBors Press, Rochester, New York.—
The style book for the Hickey-Freeman Company
is a handsome one, the beautiful illustrations by the
artist Thomas Webb being admirably rendered in
four-color process. The title page, however, seems
inconsistent with the rest of the book, the lettering
being too cramped at the top, too large at the

being too cramped at the top, too large at the bottom and the border entirely too prominent to achieve such an effect of beauty and dignity as we think the title page of a

book of this kind ought to have.

J. D. Womack Company,
Notman, Oklahoma.— As heretofore, your specimens are of excellent quality.

THE TOPHAM PRINTING COM-PANY, Saginaw, Michigan.— Both the business card and the folder, entitled "Take Away the Printing Press and Where Is Your Business," are excellent.

A. E. KRAUSS PRINT Shop, Columbus, Ohio.— Your spec-imens are all very good. We consider the single-column ad-vertisements published in local papers exceptionally strong from the standpoint of attracting at-tention, their layouts being unique and the display effective.

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MUSICK-GELS PRINTING COM-MUSICK-GELS PRINTING COM-PANY, Kirksville, Missouri.— Whenever we have stated in this column that "the customer is always right" we thought our readers would "get" the note of sarcasm the statement was flavored with. Sometimes he is, but more often he is not. The writer has had to "stand the gaff" more than once and ap-preciates how you felt when the preciates how you felt when the preciates now you felt winet the coffee merchant told you the original of the circular you printed for him was better than yours. Yours is featured, first, by a real shapely arrangement, whereas the contour of the origwhereas the contour of the orig-inal is without a single pleasing form line. Yours is in smaller type, it is true, yet larger than essential to legibility, whereas the value of the larger size of the body in the original is offset by the fact that it is very crowded. However, as a matter of business, we have to swallow a lot of bitter pills without a grimace, and if this was your first experience of the kind you can count yourself lucky.

FRED J. LEVESQUE, Medina, New York.—While most of the specimens you have sent us are specimens you have sent us are self-arough the use of for drawing clear ures are brought piece of work is made by the old Inland Type Foundry, the name of which we do not recall, and, when it is used, the effect is good except on various of the jobs where

there is too much ornamentation. It was used for the body of the booklet, "How to Beat the Stock Market." The Health Club Certificate is an illustration of the too extensive use of ornament; the three borders greatly dominate the design and detract three borders greatly dominate the design and detract from the type, the body of which ought to be in larger type considering the character of the job. Certificates are usually framed and posted on the wall. The same fault is found on the birthday card for Frank S. Howard, where, in addition, the two type faces employed do not harmonize at all. Red ink, when used, inclines to scarlet; instead of having a blue cast, red should incline toward orange, particularly when used with black. The most serious fault with your work is the tendency toward use of rules and ornaments. White space is one of the most essential requirements to effective display.

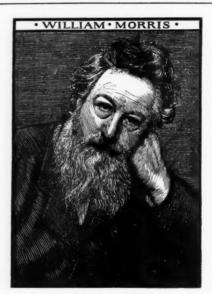
Third Annual Exhibition Number

BULLETIN OF THE ART CENTER **NEW YORK**

Published Monthly excepting July and August. Subscription One Dollar a Year.

OCTOBER, 1023

PRICE TEN CENTS



WOODCUT BY R. DRYDEN IN THE "PRINTED PICTURES-HOW THEY ARE MADE" SECTION OF OUR THIRD ANNUAL EXHIBITION

Here a "heavy" cover page is given dignity, beauty and distinction through the use of good old Caslon. Note the skilful use of capitals, lower-case and italics for drawing clear distinctions between various display units and how emphatically the features are brought out, and you will agree that more than one type face in almost any piece of work is not essential. Original size of this page was 614 by 914 inches.

the letters. The only things we do not like about the letters. The only things we do not like about the book are the use of Copperplate Gothic for the titles, the initial and its spacing on the first page. The initial itself would not be bad if the white space around it were more uniform, there being too much by far below it.

HOWARD N. KING, York, Pennsylvania. you for the very attractively prepared portfolio of specimens of your work, all of which are in exce'lent taste in every way.

Int taste in every way.

L. G. Krater, Caldwell, Idaho.— You improved the cover of the "Chapter F" year book, though the fact that your design is in smaller type increased the difficulty of reading it printed in gold ink. On the original, the emblem is away too low, the design lacking balance and proportion, which faults are not found in your resetting.

THOMAS CARROLL, New York city.— Frankly we do not like the calendar. So much gold on the India stock creates too glaring an effect, while the



BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Direct Advertising Campaigns for Mail-Order Sales

Sooner or later every one in a commercial line, as well as many in other fields, gets the "bug" to go into the mailorder business. A short time ago there appeared in the news dispatches a report that during some recent months one of the mammoth mail-order houses had broken all records for sales. Let it be registered immediately that comparatively few printer-readers of The Inland Printer will be able to plan direct advertising for the "mammoth mail-order" concerns, but there is not a one who will not some time or other be called upon by one of these individuals or groups bitten with the "mail-order bug," and so we believe this article is of wider general interest than almost any one of the preceding ones. Let me give three typical instances out of dozens coming to my attention. Exhibit A: General manager of a prominent department of an international organization; is interested in a gas iron for sale to sweat shops, clothing factories, etc.; is intrigued at the wonderful results of the mail-order houses, and eventually quits his executive position to enter the newly organized gas-iron business. Starts to mail-order the iron result, a new customer for a printer-planner. Exhibit B: Three traveling salesmen, each in a different line, decide there is money to be made in the mail-order sale of men's shirts. They read of the success of one or two in this specific field and of the general mail-order results. Result, a company is formed under a fictitious name, and with the aid of a printerplanner a modest mail-order campaign is put on foot. Exhibit C: Clerk in the advertising department of one of the larger paper companies gets interested in a color chart for printers' use. He works it out, patents it, and then with the aid of a printer-planner puts into operation a mail-order selling campaign which disposes of a goodly number of the charts in a highly competitive field.

These are but three out of dozens of instances. In no case is it probable that any of them will rival the "Big Three" mail-order houses whose stocks are listed on the New York Stock Exchange — Sears, Roebuck & Co., Montgomery Ward & Co. and National Cloak & Suit Company, but they are typical instances suggestive of the big possibilities for selling more printing by helping more of those with mail-order aspirations to turn them into dividends.

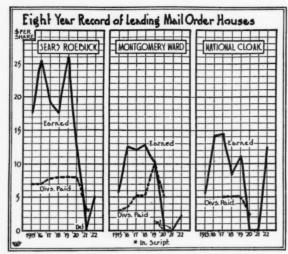
The accompanying diagram from a recent issue of *The Magazine of Wall Street* gives a clear picture of the ups and downs of the dividends of the "Big Three" just referred to. Those interested in going into the mail-order business to any great extent should bear in mind the fact that financing is

almost as big a problem as advertising, for no business is quite so sensitive to "business conditions" as the mail-order field. A complete exposition of this subject will be found in the August 4, 1923, issue of the magazine from which we have just quoted. This apparent digression is interpolated as a word of warning to those printer-planners who counsel beginners in the business.

In speaking here of mail-order sales, let it be clearly understood that we have reference to the completion of the sale (including the getting of the remittance) entirely by mail. No salesman is called upon; no dealer assists; no wholesaler is used; no distributor is sent out; no solicitor makes any calls—every move from the receipt of the inquiry to the payment of the money is done by mail. In some instances no inquiry will be sought, and in fact this is very often the case. Orders are in direct response to the offer, made through the mails, or otherwise. It would be beyond the province of our publication to discuss the getting of mail-order sales through the use of publications of any kind (excepting house-organs, a form of direct advertising), and so we shall discuss only the planning of direct advertising to get mail-order sales.

A typical instance where publications are used to obtain the inquiry, and direct advertising to get the sales via the mails, is that of the Woman's Institute of Scranton, Pennsylvania. A short time ago when this was discussed with G. Lynn Sumner, vice-president, 75,000 women had been induced to send approximately \$61 each (depending upon whether they paid cash-in-full or remitted on the instalment plan) for a course in dressmaking. Though a great many publications were used to get the inquiries, every step thereafter was done through the mails, no salesmen being used whatsoever. On the average \$1 each was expended to get the inquiry, and from eight to eighteen per cent, depending upon the publication, of the inquiries were turned into orders (sales). Mr. Sumner admitted that the sales cost amounted to approximately twenty-five per cent of the total sales, and that the follow-up. after answering the inquiry, was about fifty per cent of the total advertising cost. These figures show the care with which a direct-mail campaign must be planned, and also indicate the necessity of the printer-planner's becoming familiar with the general fields of advertising. For upon a slight consideration it will be seen that the Woman's Institute used good judgment in utilizing women's publications to secure the inquiry, rather than direct advertising, because the cost per possible inquiry was far less in this manner than it would be through the mails.

When you stop to consider the cost of getting lists of names, the cost of even the simplest form of direct advertising, and the postage charge, it will be readily seen that the message seeking an *inquiry* and not attempting to make any sale whatsoever could be put before thousands via the publications at the same cost it would take to reach a much smaller number by mail. But once the inquiries are in hand there is but one way to turn them into sales and that is by mail.



The mail-order business is said to be a barometer of business in general. When mail-order business is good, so is business in general. This chart would seem to emphasize this, built on the dividend records of the "big three."

But suppose we start now at the very beginning, with these general "atmosphere" thoughts in our mind. Assuming that a mail campaign has been decided upon to secure sales, we come immediately to these three important factors for study, as one expert puts it: (1) The article to be sold; (2) the mailing list to be used; (3) the literature to be mailed.

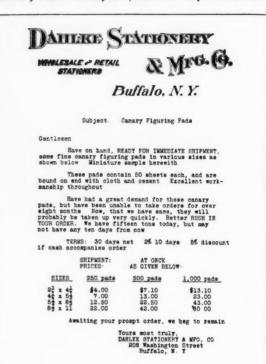
A man who would a'mail-ordering go, comes to your office, bringing along a sample of his product, or pictures of it, or a description. How can you quickly develop the possibilities of it? Here are five simple questions propounded by one who has specialized in mail-order selling: (1) Can merits not possessed by competing products be established? (2) Can a lower price be quoted than made by competing products? (3) Can competitive goods be procured from local dealers? (4) Can terms of payment be made more attractive than offered by competition? (5) Can delivery be made to the home or establishment of the buyer more conveniently, or in better condition than competing products?

If you get sufficient assurance from these replies, then proceed to ask these questions: (6) Can the article be clearly and concisely described in a piece of direct advertising? (7) Can the article be attractively and comprehensively illustrated? (8) Can samples be sent by mail? (9) Can the buyer conveniently and correctly write out an order?

These nine questions bring out the quality, service and price of the product you would sell. Novelty, quality and price have been acclaimed the three keys to mail-order success. Richard Wightman, another specialist in mail-order campaigns, said in an address before the Advertising Club of New York: "The two great essentials of successful mail-order advertising are clarity and directness. I give my customer just two things to do—say 'Yes' and sign the check."

But back to our analysis: We have next the mailing list to consider and in greater detail than if the campaign were for the creation of good will, for instance. The following three questions have been found to save the day for many campaigns: (1) What class of people are the most liberal users of the goods to be advertised? (2) Can I select from such class only those whose financial ability would enable them to purchase the goods? (3) Can I make a further selection from this financially responsible class, only those whose environments would cause my appeal to be more readily considered?

Now suppose we take these theoretical questions and apply them to a concrete problem. I have purposely chosen this one first, because it sounded so impossible when it was first propounded and yet we have the "facts and figures" to show that it was successful. A man up in Buffalo conceived the idea of selling stationery by mail. What town of any size but has a stationery store? At any rate, the local "department store"



The simplest — and in this case the cheapest — form of mail-order selling is the processed letter. Few but will respond in some degree to a letter appeal.

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or "dry goods emporium" carries stationery. He had a mailing list of 60,000 names, chosen from Dun's rating book, with the addresses supplied by examination of the local telephone books. The firms were well rated, were all east of the Mississippi River, and did not include the Far South. Could he plan a campaign for mail-order sales that would be profitable? What would you say, before reading further? Bear in mind he wants to sell typical stationery supplies - rubber bands, paper fasteners, carbon paper, figuring pads, etc. What would you decide as the outstanding appeal in this campaign? It can be answered in one word - price. Even the largest concerns (and those are the only ones it pays this man to circularize) are interested in price. What sort of a physical appeal would you recommend under these circumstances? I shall quote the advertiser himself verbatim: "We have made tests with highgrade literature and also with personal typewritten letters, and have invariably found that the matter we put out (cheaplooking stuff) pulls the best."

The accompanying illustration will show one of the mailing pieces utilized by this Buffalo concern. It is on the lightest of laid papers, heading printed in black, a black rule around the sheet, with all the rest printed in purple. This concern exemplifies the necessity of *testing*. They are continually testing, and once they get an appeal which is productive they continue to use and test other appeals to compare with the standard. For example, tests have shown that purple printing for the message increases returns over black! In mailing to New York, Chicago and Philadelphia they get slightly better returns

Probably every reader is familiar with the appeal which was eventually used, for some three million of them were mailed to almost every available mailing list. It was an appeal which emphasized the difference between the Wells' history and others, and then showed the reader that it was a book of present-day interest, so that after touching upon the beginning of things, the first men, the Flood, etc., it came down to



Four units in a campaign which procured two thousand new dealers for a twenty-year-old manufacturer. Read the accompanying article for details.

under two-cent stamps, but not enough to justify their use. They mail under the permit system (one cent), and tests show that even in Buffalo, Cleveland and Detroit the one-cent permit pulls equally well with the two-cent stamp.

Now we come to another interesting point. There are exceptions to all rules. After repeatedly testing the matter, this mail-order house has eliminated order blanks from appeals. Why? "As we do business with only the real large concerns, they would not use our order blank. Nearly all our orders come in on the regular purchase forms," says Mr. Dahlke.

This business, which started in a small space of one floor in a big Buffalo building, now covers more than three floors. It has reached the point which most mail-order sellers who test and check reach; when a mailing is made it is known what the average results will be. Returns amounting to ½ of 1 per cent are profitable; ¾ of 1 per cent "very satisfactory."

Let's put off against this the mail-order selling of a product with an intellectual appeal — Wells' "Outline of History."

Suppose the Review of Reviews Company had come to you as a printer-planner, after this famous book had been selling for \$10.50 in a two-volume edition, and wanted you to plan a mail-order campaign to sell it at about \$3.50, what would be your thought, bearing our outline in mind? Would it be to send out an appeal of this nature: "Here is the famous "Outline of History" you have been hearing so much about. It has been selling, as you know, for \$10.50. We offer it to you at a third of that price." Such a letter and enclosure were sent out; they produced ½ of 1 per cent returns, whereas it takes nearly 1½ per cent returns to make it profitable.

the French Revolution, compared it with Russia of today, brought in the Great War, and ended with Wells' prophetic vision of the future United States of the World.

After some preliminary tests, three million copies of this appeal (a baronial sized letter, with the message printed in imitation typewriter type on all four pages, an enclosure in story form, and a return card) were mailed out as fast as they could be produced, and brought back between forty-five and fifty thousand orders!

As these mailings cost the Review of Reviews Company about $2\frac{1}{2}$ cents each (two million were sent later on a "four-volume edition") and the total mailings were five million, the cost was \$125,000, from which \$600,000 worth of orders were received directly, making a selling cost of about twenty per cent.

And now for an example entirely different. The United States Hoffman Machinery Corporation sells pressing machines to colored men, foreigners and, generally speaking, people who can not read and write. Yet through a series of printed folders, broadsides, etc., \$400,000 worth of pressing machines were recently sold, entirely by mail, to this group, at a total selling cost of less than four per cent. The secret is easily unfolded: Human interest pictures were utilized to tell almost the entire story, and the addressee was sold on more profits rather than on a pants-pressing machine! In many instances the children of the household must have been called upon to read the mailing pieces. Another secret of the success was the fact that the mailing list was nearly perfect. It had been compiled from answers to advertisements, with the coöperation of a large

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woolen goods manufacturer, and from salesmen's reports. Though salesmen had previously been used, no salesmen were used in the campaign under discussion.

Since the average cost of one of these machines is \$450, we have here an instance of making it easy to pay on the instalment plan. Yet figures show that the number who failed to



Two mailing cards prepared by Farrelly-Walsh, Incorporated, Saint Louis, Missouri, to secure mail-order sales for a line of slippers.

keep up with their instalments was smaller on this group sold by mail than on those sold in other territories by salesmen!

Still another "typical" direct mail-order campaign which you will be called upon to plan is the one which seeks orders from dealers direct, rather than trying to get the dealer to wait for the salesman to call.

The accompanying illustration shows two simple mailing cards prepared by Farrelly-Walsh, Incorporated, of St. Louis, for the Holthaus Supplies Company of that city. Note the appeal to profit which is made, and the suggestion of novelty of the product, as well as specific price appeals.

A more elaborate dealer campaign is that of Sopkin Brothers, manufacturers of aprons, Chicago, Illinois. It consisted of four pieces, as herewith illustrated. The first mailing, "Quick Sellers for Early Spring," brought sixty new accounts, the complete series brought two thousand new accounts, according to Ellis Larson, advertising manager of the concern

You will observe that each of these units, necessarily greatly reduced in the illustration, is complete in illustration, description and price. The appeal to gain is again in the foreground,

each of the units trying to sell the dealer on the added profits the Sopkin line will bring to him. Users' News, published by the Addressograph Company, in commenting upon this campaign, made this significant statement: "A winning feature of this success, according to Mr. Larson, is the fact that an order blank is included with each circular sent out. Thus it is made easy and convenient for the prospect to send in his order." Prior to sending out the order blank, the name and address of the prospect has been addressographed upon it!

No iron-clad rule can be laid down for the planning of a mail-order sales campaign, as these examples have shown, but you can build firmly on this: Bear in mind the old familiar five steps in every sale: (1) Attract attention; (2) Arouse interest, thus transferring the attention to the product or service in terms of personal interest; (3) Create desire, through an appeal of (a) profit, (b) benefit, (c) enjoyment; (4) Satisfy caution, by overcoming general objections, if any, as well as satisfying the prospect as to (a) price, (b) terms, (c) service; (5) Incite action, include order blanks, special offers, and other action-inducers, and then write copy which has unity, clarity and emphasis. Texas steers have been successfully sold entirely by mail, but unless you follow this outline many "bulls" will probably be made!

RED CROSS ANNUAL ROLL CALL

The earthquakes which created such havoc in a number of the principal cities of Japan recently—graphically described in a letter from an American printer traveling in the Orient,



Reproduction of poster used by the American Red Cross for the Annual Roll Call, November 11 to 29, 1923.

which we publish in the Correspondence department of this issue—once more gave the American Red Cross an opportunity in a big way to justify its existence. That its service may not be curtailed at home and abroad, we urge our readers to respond to the Roll Call, November 11 to 29.

Collectanea Typographica



By HENRY LEWIS BULLEN

tor of types. We therefore submit two pictures which were intended to confirm (if such a story needs confirmation) the Costerian account of how Johann Fust of Mainz learned the secret of Coster's great discovery and then, over night,



p opinion, therefore, is that every one reform his amount that when shoemakers shall speak their opinion touching shoes and slippers; taylors touching clothes; chirurgeons concerning searcloths; cooks of lards and pickled meats; printers touching their leaden types, and every one shall correct his own trade, we shall work a reformation worthy of ourselves and of the

present occasion. -Advertisements from Parnassus, 1674.

* * * *

THE press is an open place, where any one may bring counsel for his fellows - a tribunal where he may prefer complaints against grievance and injustice. Around it the high and the low, the rich and the poor, may gather together, all being represented; and its tendency, if not to make all men one great family, is at least to make them one great society, where pleadings of every kind are heard, and finally, the decisive sentence is pronounced.-Fox.

B^{EATO} ANGELICO, and a host of great artists, decorated books; and, in fact, there was scarcely a great medieval artist, when art was really catholic, who did not essay to decorate the objects of everyday life. Beauty of form and color, and poetic invention, were associated with everything; so it ought still to be, and, we will say, shall be again. - Summerley's Art-Manufactures Catalogue. * * * *

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The Coster Legend Verified (?)

HERE are persons who believe that Bacon wrote the Shakespearian plays, and they have written many books to prove their beliefs - each with a different explanation. There are also similarly mistaken persons who believe that Coster is the inventor of typography. Much ink has been spilled and paper spoiled to prove it so. Collectanea's belief is that the Coster legend is supremely absurd and unverifiable; but in all fairness we consider it our duty to submit a piece of evidence that we feel sure all good Costerians will seize upon as confirmation of the legend that the sacristan-brewer was actually the invenWisdom of a Proofreader

MOTTO card once bought by Collectanea read: "Knowledge consists in hiring a stenographer who knows where it is." There is a great deal of truth - sometimes - in that. Speaking



Fust Conceives the Idea of Stealing Coster's Invention.

Fust Conceives the Idea of Stealing Coster's Invention.

This is a picture of Coster in the steeple of the church in Haarlem (of which Costerians believe he was sacristan or janitor), disclosing, in the innocence of his heart, his wonderful invention to a villain from Maine, calling himself Johann Fust. Note the furtive gaze and crime-worn features of Fust, and the benign countenance of the illustrious Coster, as the first of all typographic work is exhibited. It is broad daylight. That triangular shaped affair at the left is Coster's type case; some of the types have fallen out. The first of all printing presses is in the rear. Fust is seen calculating its weight and dimensions, with a view to carrying it away on his back, drwn the stairs from steeple to street, and thence to Mains. One look at his face, and who could doubt his villainy—or that Mains's claim to the invention rests upon an atrocious crime? This picture and its companion piece on the next page have made many converts to Costerianism. The original drawings are 11 by 15¾ inches. See the remarks near by "The Coster Legend Verified (?)" for further elucidation.

treacherously stole away with the press and the types and impudently proclaimed himself the inventor of printing. The corroborative evidence is in the form of two ancient pictures, perhaps drawn in Haarlem from data furnished by Coster himself. Further information will be found under each reproduction of these drawings. The "Encyclopedia Britannica" please copy.

Heaven forming each on other to depend, A master, or a servant, or a friend, Bids each on other for assistance call, Till one man's weakness grows the strength

of all.-Pope.

from experience we can say that the power behind the editor of Collectanea is John Maher, proofreader, corrector of carefree grammar and cloudy sentences. He is not much given to talking or to writing outside of his eloquent printer's marks; but recently we discover that he makes copious notes of bright thoughts as they occur to him, or as he finds them. Here are a few samples:

Men are like rivers; the deeper they run, the less noise they make.

If you would know the value of money, try to find some.

There is one proof of ability - action. When it comes time to die, don't find that you have never lived.

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Politics is the art of governing men by deceiving them.

Meet every adverse circumstance as its master.

Being a bonehead is the most overcrowded profession in the world.

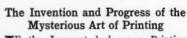
Don't tell what you would do if you were some one else - just show what you can do yourself.

Worry is the most useless thing in the world; giving advice is a close second.

Early American Papermaking

IN May, 1768, Christopher Leffingwell, of Norwich, Connecticut, petitioned the assembly for a bounty to be paid upon such paper as he might manufacture, saying that "he hath, at great expense, erected a paper mill in said Norwich, and procured workmen for the making and manufacturing various kinds of paper." The assembly granted him a

used in the State for one year past, and had supplied large quantities for the use of the Continental army and officers; but most unfortunately for the memorialists, on the night after the 27th inst., in a manner unknown to them (though suspected to be by means of some evil minded person) took fire and was wholly consumed, with all the effects therein, being about 20 reams of paper and materials for 300 more," involving a capital loss of £5000; whereupon the assembly granted them a lottery to raise £1500.



IF the Ignorant look upon Printing without admiring It; it is, because they do not understand the same: The Learned have always judged far otherways; and have, with Reason, thought, That, for almost the Three Ages wherein this Wonder hath been seen in Europe, the Wit of Man did never invent any Thing that 'was either more lucky, or more useful for instruction.

. . In fine, what would the Moderns know in any one Science, and Art, if PRINTING did not furnish them with All that the Ancients found out? All the Elogiums which we make of PRINT-ING, and the Honours which we pay to It, come far short of It's merit: And we cannot but easily consent to this, if we consider the vast Expenses which the Ancients were obliged to be at, in procuring Manuscripts.

ERASMUS his Words in English are, "If these who furnished Writers and Parchment to Origen and S. Jerome, have deserv'd Elogies; what praise ought we give to PRINTERS and BOOKSELLERS, who give us every day, for a little Thing, entire Volumes? If Ptolomeus Philadelphus acquired great Reputation by the Collection of a great Library; what Recompence can we make these, who furnish us every Day with entire Books of all Sorts of Languages? - Watson's History of Printing, Edinburgh, 1713.

HE growing spirit of our day is the THE growing spirit. Men have gradually recognized the great social truth, vital in the old fable of the bundle of sticks, and have begun to make out of what would otherwise be individual weakness, combined strength. And so small sticks, binding themselves together, obtain at once the strength of clubs.—Douglas Jerrold, printer-author.

Age is opportunity no less Than youth itself, though in another dress; And as the evening twilight fades away The sky is filled with stars invisible by day. -Scottish Typographical Circular.



Fust Sneaking Into the Steeple Room to Steal Coster's Invention.

Fust Sneaking Into the Steeple Room to Steal Coster's Invention.

In this picture the crime is about to be consummated. Here is Johann Fust of Mainz, light in hand, dark in heart, entering the first home of typography, accountered for his long journey, about to dismantle the first of all printing presses. It is not the same press that Coster shows to him in the first drawing, for Coster has meanwhile improved and strengthened it, which worries Johann. "Can he carry it?"—that is the question. Coster, we see, has added a landscape picture by Cuyp to his assets. Cuyp's paintings are worth thousands of guilders, and this purchase indicates how profitable the first of all printing offices was at the time Fust carried it wavy in the night as here depicted. It is accepted as fact among the Costerians that Fust, to avoid the infamy of this crime, advanced money to Johann Gutenberg in payment for pretending to invent the apparatus and types that Fust had stolen. Gutenberg would have stolen Coster's outfit, if he had happened to be in Haarlem ahead of Fust. It is clear that both are villains, though Fust appears to have repented, as shown by his attempt to make Gutenberg refund his ill-gotten brobe. Surely these priceless drawings, rescued from antiquity, will confirm the Costerians in their belief. There is nothing more absurd in the Coster legend than this part of it.

Keep cool: noise is not argument.

There is no cure for inattention.

Timidity is a disease of the mind.

All books are not as dull as their readers. Marry or not, you'll be sorry either way. Weak persons can not be sincere.

The more men think, the less they talk. A fool on a wise man's shoulders can sometimes see farther than the wise man.

The more you speak of yourself, the more you are likely to lie.

Minding one's own business is a most healthful and worthy occupation.

A man is rich in proportion to the number of things that he can afford to let alone. Men do not lack strength; they lack will.

The wisest man is a fool in some things. To listen intelligently is an admirable exercise.

The man of poise acts efficiently without nervous agitation.

He who exaggerates is doubly amusing; you may laugh at him as well as with him.

Four good reasons for failure: Feeling without action; ambition without work; energy without education; conviction without common sense.

bounty of two pence a quire on all good writing paper, and one penny a quire on all printing and coarser paper, during the pleasure of the assembly, payable annually at the expiration of each year from and after May, 1769.

In May, 1770, Leffingwell presented his affidavits and bills for manufacturing 4020 quires of writing paper and coarser paper at 1d., and was paid £81/16/8; whereupon the bounty was discontinued.

On January 28, 1778, Hannah Watson and Sarah Ledyard, both of Hartford, Connecticut, widows respectively of Ebenezer Watson and Austin Ledyard, presented a memorial to the assembly, setting forth that their husbands had "a few years since . . . erected a paper mill in East Hartford, complete and excellent as any one upon the continent, . . . which wholly supplied the press of Hartford (from whence issue weekly more than 8000 newspapers), a great part of the writing paper

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Why Not the Printing Engineer?

BY WALTER T. WILLIAMS



AS our much-lauded, often-maligned, "art preservative of all arts" kept pace with modern business in the matter of working along scientific lines? As a matter of fact, are there any executives in our trade who correspond to the engineers in other manufacturing lines? If there is even one man who expresses to be a partiting exprised.

who assumes to be a printing engineer, where did he get his degree? Most of our executives are advanced craftsmen, who obtained a certain amount of skill and knowledge in the school of experience, but who have had no scientific technical training. Everywhere except in his own establishment the master printer is served by technical specialists who have taken their degree in some recognized school. His machinery is designed by mechanical engineers and is made from metals prescribed by metallurgical engineers. The manufacture of his inks as well as the materials from which they are compounded is superintended by chemical engineers. It is the same with everything he uses, down to the rollers on the presses.

The modern scientist is the product of a school. No man will employ a self-made chemist, or one who never had gone to a school, any more than he will go to a self-made, self-educated physician. If a man wants to build a house, he seeks an architect who has received a degree, not a carpenter who has graduated from the ranks of the trade. Likewise, if a man wants to install a power plant, he is guided by the advice of a mechanical engineer, a man of technical training, not by a mere steam engineer who only knows how to run an engine.

Outside of our establishments we depend on educated scientists. But what about the inside? Here we find nothing but artizans who have been made executives because they were a little better in some respects than other artizans. They



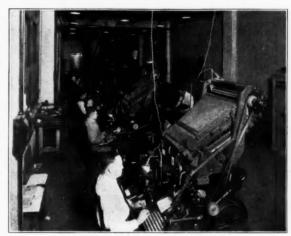
Section of Department of Printing at Ohio Mechanics Institute

usually are expert journeymen, it is true, but that does not make them expert technicians and qualified executives. They are not printing engineers any more than a boss-carpenter is an architectural engineer.

Some time in the future, near or distant, when a compositor is handed a piece of copy it will come from the plant's engineering department. It will not be the kind of copy we hand out today, with much trusting to the judgment of the craftsman, but it will be complete working specifications, down to the last detail. The compositor will, as does the mechanic in any other line, do exactly what the engineer specifies, neither more nor less. As the toolmaker, for instance, constructs a device from blue-prints, so will the compositor set up a job.

It will be the same in every department, through the pressroom and into the bindery. As in the construction of a building, there will be complete specifications for each step to be taken by the constructors of printing—and the engineer's word will be law. In other words, the printing engineer will do all of the advance thinking and the craftsmen will do nothing but the execution.

The tendency is already in this direction, and in some cases the compositor does get more or less complete working plans. As a rule, advertising agencies specify the type to be used and



Linotype Room, Department of Printing

prescribe the general arrangement and other details; but, as every printer knows, the instructions often are impracticable and it is impossible to follow them. The copy man is making an attempt to do engineering work, but as he is not an engineer, or even, perhaps, a printer, the result is not at all satisfactory.

On account of the frequent want of "technique" on the part of the copy-writers, neither foremen nor journeymen have a very high opinion of them. Many printers, especially the old-timers, positively resent copy that gives complete details, even if it is absolutely correct and practical, feeling that in "telling them what to do" the copy-writer reflects on their ability as craftsmen. Such men regard copy-writers, all and sundry, as egotistical, amateurish tyros—and they are by no means always wrong in this view. But if we had qualified printing engineers to make all plans before the work goes to the foremen, things would soon adjust themselves to this custom, just as they did years ago in other trades. The average printer now turns out a catalogue, for instance, very much in the manner that a carpenter used to build a house, that is, without design and without plan. And incidentally there may be a profit or there may not.

The printer of the future, like the builder of the present, will work only from plans prepared in advance by a technician. Some of the large buyers of printing will have their own printing engineers, and doubtless there will be independent printing engineers who will have a clientele of their own. In case the printing concern does the engineering work there must be a suitable charge for the service, and when the engineering work is done by others the plans must be checked up by the printer's engineer, probably without a specific charge. The advantages of such a system are so obvious that it is not necessary to dwell

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on them. The customer will know exactly what he is going to get, and there will be no disappointment and consequent futile argument when the work is completed. A vast amount of time now wasted will be saved, spoilage will be reduced and output will be increased, all of which will reduce the cost of production.

Where shall we get our printing engineers? This is a question that naturally arises. Until comparatively recent times every journeyman printer and pressman was taught in the shop—or, rather, the beginner was put to work and given the



Part of Class in Lithographic Art

privilege of picking up whatever knowledge he could. In after years, some who became more proficient than others became foremen, and the more enterprising became master printers. In the past few years we have had a limited supply of workers who have been taught in a trade school, and speaking of them as a whole these have been very satisfactory. While there are several good schools in which typography and presswork are taught, it can hardly be said that any of these have what approximates an engineering course. They make a man a better craftsman, but, as I have pointed out, there is a great difference between a craftsman and an engineer. There is a gulf between, and we must build a bridge.

There is an institution in Cincinnati which has almost built this bridge. One might say that the bridge is there, and that all the student has to do is to work his way across. This is the Ohio Mechanics Institute, a school of applied arts founded in 1828 - nearly one hundred years ago. The institute has a two-year course in printing which imparts in a practical way a full knowledge of typography, including linotype operation and presswork. The instruction goes considerably beyond the mere mechanics of the trade, including such subjects as estimating, cost accounting and scientific management. Two academic subjects are taught, English and mathematics. According to a plan just adopted, if the student wishes he may take up the cooperative plan, which means that he will work in a printing establishment part of the time and go to school part of the time. The alternate periods will be four weeks, and this will enable the "coop," as the student is called, to work even in a distant city while he is taking the course.

With its School of Printing thus established and with the many other departments it is fortunate in having, the institute could very easily produce a P. E., or printing engineer. As I see the matter, it is only a question of the student's remaining in school a longer time — perhaps four years instead of two. If the student has not a high school education, it will take still longer, for that is the very foundation. The institute has an excellent technical high school, and while taking this course a student may also receive instruction in printing.

The institute has what has been pronounced by undoubted authorities the finest and most practical school of lithography

in the world. Here the student may become acquainted with that kindred art in all its branches, including photolithography. As a matter of fact, the latter process, or offset-press printing, is so closely related to letterpress printing that a knowledge of both is necessary. And if one has a fair knowledge of the photolithographic process he will have little more to learn in regard to photoengraving, as the two arts are in many ways similar.

Undoubtedly the printing engineer will need more than a superficial knowledge of art. The institute has two splendid art departments, one in connection with its Department of Lithography and the other known as the School of Commercial Art. Likewise he will need considerable knowledge of chemistry, and this he can acquire in the department of chemistry, under the guidance of the best of teachers. At least the elements of mechanical and electrical engineering will be needed, and the student will find departments for each of these studies. It is not at all probable that any other school of printing has all these advantages.

Undoubtedly it gives a man great prestige to be able to point to a diploma he has received from a recognized institution of learning. In the case of the printer it would take him from the ranks of the mechanic and establish him as a professional man—a technician. The engineer of the modern power plant is not a graduate from the coal pile, but is a graduate of some technical school, entitled to the letters M. E. after his name. And if there is any man who holds that a degree from a recognized institution means nothing in the business world I would ask him this: "Even if the law did not compel your doctor and your attorney to take their respective degrees, would you patronize either a lawyer or physician who had none?"

We need trained men in the printing business — men who are technicians — to make plans for our craftsmen to follow.



Pressroom, Lithographic Department

We need printing engineers who will give our mechanics detailed working plans and thus eliminate our expensive and unsatisfactory cut-and-try methods. Paradoxically we build altogether with paper, but we have no men who, as in other industries, build on paper.

There are plenty of "big" printers, when we speak of them from the size of their establishments, but we seem to have no men left to whom all look as an outstanding authority. There never were many authorities on printing, and most of these were not regarded as authorities until many years after their death. There are recognized authorities on science and art, music and literature, mechanics and architecture, and every one of these recognized authorities has received a degree. But our beloved "art preservative of arts" has no recognized authority, neither has it a degree which it could bestow on a man found worthy of the honor.

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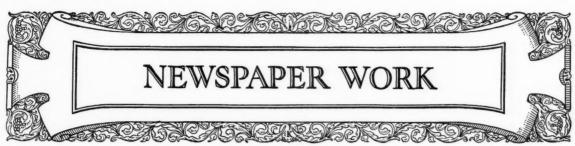
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BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company,

632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Studying Mail Costs and Rates

We have run across several peculiar signs along the highways that make us think the newspapers of this country are going to have a severe and serious session with Congress some of these days over the matter of postage rates.

During the past two or three years pressure has been brought upon the Postoffice Committee of Congress to recommend a readjustment of newspaper or second-class rates. Elimination of the last two advances made in the zone rates is advocated by practically all the daily papers, while periodicals and magazines generally would like to see the zone rates eliminated entirely and go back to the straight pound rates in force before the war. Self-interest enters into the matter, of course. Many of the weekly and smaller papers of the country favor retention of the zone rates, but are willing that the last two advances should be eliminated. Pressure upon Congress has been applied especially by the periodical publishers, but they have not been able to make the congressmen generally accept their view of the matter.

An outgrowth of the agitation is now seen in a demand for more knowledge of the cost of transporting the mails and handling this second-class matter, especially. A committee of Congress is studying the matter and a thirty-day test along cost lines will be made at ninety of the leading postoffices of the country. Publishers of the smaller papers ought to see very quickly what that will mean to them. Most of the high cost of handling is due to second-class mail, the bulk of which originates in the larger cities and postoffices, and if these are used for the test it is possible that not only will the cost of handling such mail be shown to be excessive compared to the pay received by the Government, but that cost may be charged to all second-class mail publications, and the rates readjusted accordingly. In such a case the result may not only be advance of rates, but a further restriction covering free-incounty circulation, and all that.

Difference Between "Making" and Profit

From the ridiculous to the sublime. That is the way a recent inquiry strikes us as to the amount of money being made by good country newspapers. Only a few years ago country newspaper publishers were made to appear ridiculous by references to their penury and need for contributions of vegetables and stovewood, etc. They were made to appear the tag end of all business, subsisting on what kind friends brought in or offered in exchange for their papers. Now comes a letter to this office asking us how many weekly newspapers there are making over \$10,000 a year, the inquiry being suggested by a statement of a publisher that about five per cent are doing that. If they are, that is sublime, and is what we have been working and hoping for for years. We believe that more than five per cent of present-day country or county weeklies are "making more than \$10,000 a year, but that few, if any, are "netting" that amount. We know some that are "making" over \$12,000

a year — until you begin asking questions about their book-keeping. For instance, here is one good, comfortable and influential county-seat weekly that is out of debt, the owner also occupying his own building and home. He is a man of great capabilities and is easily worth \$60 a week in any business management; but this \$3,120 a year salary does not enter into any computations at all. His office building would easily rent for \$60 a month, but this \$720 a year is not charged against the paper. He has invested in the newspaper plant and business at least \$20,000 cash. At six per cent interest in any loan or commercial paper that would be \$1,200 a year; there is a depreciation of at least ten per cent all through his plant annually, \$2,000 that should go to replacement of worn out and obsolete materials, but his business is not charged with either of these amounts.

The point is that while this man's weekly has been "making" him \$12,000 a year, it has not been "netting" him that amount. In fact, less than \$5,000 is actually there in profits from the business. The rest is income from receipts of other years and other profits. The same thing is usually true where publishers claim to be making \$10,000 or thereabouts from their weekly newspapers, and while the showing is good and on a par with most businesses nowadays in small cities, the publisher should not "kid" himself into believing that he is making a very great profit and thereby refuse to adjust his cost sheets and rates to modern conditions. Let him sell out his entire business at once and turn his cash into investments that will pay dividends or interest, and that will tell him the story in realistic manner. He will find this capital so invested will bring him a very large part of the income he claims from his going business, without the accompanying losses and depreciation that should appear on his books.

We like to visit these thrifty and prosperous publishers of weeklies and get the atmosphere of their enjoyment, but when they make extravagant statements of what they are "making," we insist that the books should show it all. Therefore, pay yourself a salary; charge up your office rent; provide a replacement fund, and see that your investment pays interest. Profit is what remains after all chargeable deductions have been made.

Observations

The public-sale season is at hand, and newspapers of the country and small cities are showing a sweet line of good paying business from a source that ten years ago amounted to but little. One big fly always gets into this sale ointment, however, and that is the cut-rate printer and envious publisher who tries to attract more of the business by making cheap prices. We have seen that plan tried for twenty years and it has failed in practically every case. Farmers who want good sales want good advertising, and in most cases they go where they know they will get it, regardless of the price. One of our experiences was when a competing publisher and printer years ago posted the entire county with sample two-color sale bills,

nicely made out to attract interest. The same sample was run in his paper, and the price made was \$3.50 for one hundred of the bills, 15 by 22 inches in size. It looked disastrous for the sale printing in our shop for that winter. We worried about it, but stuck for our price of \$4.50 for the same size bills in one color. The outcome was that we printed just as many bills that winter as we did the year before, and twice as much good sale advertising appeared in our paper. While buyers got their bills of the other fellow they wanted the advertisement in our paper, anyway, and we made more money on that account, while the other printer lost all the profits on his cut-price sale bills. Nothing further ever came of the

Behind the Family—the Home Pehind.

From the first man the first will be a first of the first will be a first of the first will be a first wil

Union Trust Company

Tirst trust company in Detroit

This is one of a series of striking full-page advertisements published by the Union Trust Commpany, Detroit, Michigan. For effectiveness of layout and illustration nothing we have seen surpasses the advertisements of this series. There is just one thing about them with which we are not wholly satisfied and that is the type used for the body. It is a style of letter wholly lacking in grace so far as design is concerned, yet we must give it credit for being extremely legible, the reason, no doubt, for its being selected for this advertising.

matter, and his bills and his price were forgotten the next sale season, while the newspaper advertising in both papers jumped and grew until at times we were crowded with quarter pages at regular rates and with scarcely a loss because of poor pay. Sale bill business and sale advertising are usually just what you make them. Farmers selling out or cleaning up stock want results and are willing to pay when they get them, regardless of anything else. Therefore, don't let competition frighten you into losing your head and your profits.

One of the field secretaries' monthly bulletins advises publishers and printers to read some good trade journal. This important advice might seem unnecessary, but too many of our publishers and printers never get away from home or confer with other members of their craft. They soon become hidden in a rut that leads them nowhere, and they never will get out. The trade paper is one way out. If a man has any heart or pride in his business he can simply feast on the good things and ideas that appear in trade publications, both in contributed articles and advertisements of latest and new equipment. Even though he can not spend a dollar for the new things, he can, as in the case of a beautiful diamond on the shirt front

of his local capitalist, enjoy looking at it and contemplating how things progress. Study of one's business is as necessary as the study of books in school. He who will not study and keep up with his business is either lazy or indifferent to his future success.

The Midwest Circulation Managers' Association recently held a convention at Pueblo, Colorado, and it is interesting to read their proceedings and conclusions, as shown in resolutions. They sound like good business — and we wonder how many of them carry it all out or try to.

They advocate one hundred per cent collection of dealer accounts before the tenth day of each month and absolute collection in advance of all mail subscriptions; condemnation of subscriptions received through automobile contests as not being renewable; opposing the practice of buying and reselling of routes by carriers, etc. They went further and condemned the practice of bargain periods for newspapers that cease to be bargains when continued and extended frequently. The idea of cash rewards to carriers who bring in new subscriptions was favored strongly by some. In gradually getting things sifted down to a practical and sound basis, such organizations bring great dividends to the publishers after a while. It is an expense well incurred for a newspaper to pay its managers and department heads to attend such meetings.

The National Association of State Press Managers is the name of an organization recently started when six of the state newspaper associations were represented in Denver at a meeting called for the purpose. E. A. Bemis, the new field



The type of advertising found in the Wayne (Neb.) Herald is seldom matched in any of the hundreds of small-town papers we examine. Simplicity is the keynote, legible type faces and white space invite reading, while well chosen illustration plates add life and attractive force.

manager for the Colorado Press Association, worked up the meeting and became first president of the new organization. O. O. Buck, of Nebraska, was chosen secretary. Kansas, Washington, Michigan and Missouri were represented by their field secretaries or managers. Six or seven other States having such permanent organizations and paid field men did not connect up with the meeting, but probably will do so the next time.

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Review of Newspapers and Advertisements

Marshfield Herald, Marshfield, Wisconsin.— Your issue for August 23 is, in the main, good. We regret the mixing of inharmonious type faces in some advertisements, failure to arrange the ads. according to the pyramid and the fact that some are over-displayed. But even though not perfect, the issue is better than the average.

Deter than the average.

Queens County News, Jamaica, New York.—Your special "Automobile Number" is very good. The print is excellent and the display and arrangement of advertisements satisfactory, although, on occasions, display is rather too large and we find combined in a single advertisement type faces with nothing in common to insure harmony and a pleasing effect. The condensed block letter, which is quite generally used for news headings, is not a type of letter suitable for advertising display. It does not look at all well out in the open, but seems to require a cramped space, for which its extra-condensed width seems consistent. consistent.

consistent.

HUCH P. COWDIN, Grand Prairie, Texas.— The first page of the June 25 issue is quite too flashy, even for a paper of its kind. Indeed, in our opinion, it would be lively enough if most of the single-column heads were set in type a size smaller, and if less white were apparent around them. This white space adds further to the "spotty" appearance of the page. Some day some one is going to determine just what percentage of a paper's first page should be occupied with heads, and some surprising facts with respect to the large amount of space occupied by needlessly large type will come to light. The arrangement of the page is very satisfactory; in view of the many large headings required you did well to achieve as good an arrangement as you did.

of them were supplied in plate form. The two inside pages are somewhat overloaded with display; their appearance is not so attractive as it would be if there were more reading matter. In fact, to maintain a clean first page on a four-page (home print) paper that has a reasonably good volume of advertising means the other three must carry a heavy load. Still we believe a clean first page compensates for the fact that the others are not all they should be. Hertford County Herald, Ahoskie, North Carolina.—We compliment you upon the clean and uniform print of your June 29 issue. The makeup of the first page would be balanced better if the two-column head were in the center columns, the item and head in the third column placed in the last, or sixth, and that in the fourth column in the fifth. We appreciate the fact that the last column on the first page is the customary place for the most important item, yet the fact that this article is covered with a double-column heading



The Last Word in Furniture! Madson's Sanitary Ice Cream Not only in Quality but on Prices

We manufacture high quality Ice Cream and Creamery But-ter

THE LILY SUNDAE

To keep the quality up we al-ways pay the top prices for Sweet Cream and Butterfat.

When you sell Madson's Ice Cream you may be sure your customers will come back for

The Lanesboro Creamery

We don't sell Antiques We sell quality, up-to-date furniture and house furnishings to people who appreciate real values.

When you buy Antiques

Quality is our first consideration, and a rapid turnover enables us to oper-ate on small profits and keeps our goods up-to-date.

Thompson Brothers

Levang's Weekly, Lanesboro, Minnesota, is one of the progressive newspapers of that State which put into practice every idea that seems to promise a better looking sheet. Here we have one of the "inside" pages, in the advertisements of which one style of display and one style of body type are employed. Consistency in effect is also heightened by the use of a standard border.

Wittenberg Enterprise, Wittenberg, Wisconsin.—Yours is a mighty fine paper, the first page makeup and the print being of outstanding excellence. The attractive headings are arranged in good balance. We consider it is just as well that no head appears under the cut in the fift column (June 28th issue), although if the matter in the fourth and fifth columns began at the top of the page instead of below the cut one of the three line italic headings should appear at the top of the fifth column. The advertisements are very satisfactory, although too many styles of type are used in them, this largely because some



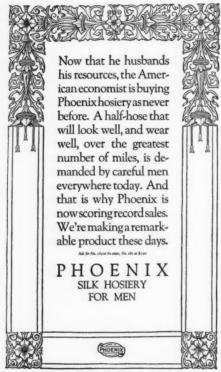
Pleasing first page of special "Silver Jubilee" edition of Levang's Weekly, published at Lanesboro, Minnesota.

insures its having the greatest prominence of any wherever it is located. Except for the fact that bold type is used for the body of a number of them, the advertisements are very good.

Wayne Herald, Wayne, Nebraska.—We often recommend your paper as one of the very best "country" newspapers published in America. We do this because it is not only good typographically, but also because it evidences exceptional business and editorial skill. Your "Fall and Winter Fashion and County Fair Edition" of September 6 is a notable one. The advertisements are noteworthy in their clean-cut simplicity, legibility, display and attention-attracting force. They're not a hodgepodge of display type faces either, two or three only being found in the whole edition—and these are of such design as to harmonize nicely, the Recut Caslon predominating. Some of the advertisements have a metropolitan appearance, their advertising value and attractiveness being heightened through the use of effective illustration plates furnished by one or another of the cut-service houses catering to publishers. This nished by one or another of the cut-service houses catering to publishers. This kind of service is of untold benefit to small-town publishers, by and large. We are reproducing an advertisement, selected rather at random, as an illustration of what we characterize "clean-cut" display advertising and the advantages of the use of illustrations.

tevang's Weekly, Lanesboro, Minnesota.— Your "Silver Jubilee" edition is a handsome one, the cutstanding feature of merit being the altogether unusually fine print. Advertisements, also, are excellent, Cheltenham Bold being used

for display throughout. This results in a homogeneous appearance that is not for display throughout. This results in a homogeneous appearance that is not only attractive but serves to give the paper an individual appearance which would not result if a great many different type faces were employed. We are reproducing the pleasing first page, as well as one of the inside pages, the latter to emphasize the truth of what we have said with respect to the desirability of using a single series for the display of advertisements throughout a paper. Weekly County Press, Martin, Tennessee.—On your achievement in issuing an eighty-page edition in a city of only three thousand inhabitants you are deserving of unstinted praise. Let us digress to tell our readers that this edition contains 5,109 inches of advertising, inserted by 54 national and 160



An advertisement so uncommon in appearance as to make avoiding it impossible. Designed by M. E. Harlan, San Francisco, California, and composed by Johnck, Beran & Kibbee, of that city, it must have created a decided sensation in the local papers. The entire series, of which this advertisement is a unit, impresses us as being striking to a degree seldom seen.

local advertisers — 214 advertisements altogether. Think of it! A triumph for modern methods of newspaper production is indicated by the fact that all these advertisements were set by one man using a linecasting machine. Unfortunately the quality of the paper is not in keeping with its size. The print, while not bad as small-town newspapers are rated, is not what it ought to be, the distribution of ink being uneven and the impression light in some places, heavy in others. Doubtless the rush made it impossible to replace the tympan heavy in others. Doubtless the rush made it impossible to replace the tympan for each form, and cuts above full height, wearing it down, lightened the impression for the succeeding forms. The advertisements at best are only fair, though many of them are satisfactory, the redeeming feature being an extensive use of the Cheltenham Wide for body of advertisements. You are fortunate in having selected mats for this very excellent face in twelve-point, which serves admirably. A great many publishers do not have mats for type larger than the body of the paper, and, so, must either set the body of advertisements too small or in capitals to make it take up more space. This affects adversely the appearance and legibility of the advertisements. Not enough care was exercised in whiting out the advertisements, different groups of a display, which ought to be set apart by a margin of white space, being jammed close together, while, elsewhere, related lines are spread too far apart. The best advertisements are those where restraint is exercised in the size of type employed for the display and where relatively few lines are emphasized.

are those where restraint is exercised in the size of type employed for the display and where relatively few lines are emphasized.

Grenada Sentinel, Grenada, Mississippi.— Your "Home Invitation Edition" of forty pages is very good in most respects. The ink was spread a little thick on the copy sent us and there is considerable "smear" apparent. In spite of this, the numerous halftones are quite well printed. We are delighted with the clean first pages of the five sections, each of which features some more or less distinct class of news matter; in fact, makeup is very good throughout the edition. The advertisements are fairly good, too, faults being the mixing of faces in some, crowding and the ornamental use of rules. The most pronounced fault, however, is the use of overlarge and overbold types in the body of some fault, however, is the use of overlarge and overbold types in the body of so of the advertisements, when smaller light-face types, with additional wh space, would be preferable.

BUFORD O. BROWN, Electra, Texas.—The News appears to be a live and prosperous paper. While the first page (July 12 issue) is well balanced and interesting in appearance, it lacks "finish" because the large, bold headings

have only one deck. Large headings appear better when there is at least one other deck, which also permits setting forth additional features of the stories over which the heads appear. We feel, also, that you should not, as a rule, use such large headings. They suggest greater interest and importance than the stories justify, which fact weakens the effect of large headlines, when, on occasions, you have news that warrants such important treatment. Furthermore, we would prefer to see a greater number of headed stories on the first page. However, you have hardly gone too far, so what we say should be considered in the nature of a word of caution rather than of adverse criticism. The print is fairly good, although we find the distribution of ink "spotty" and a little too free. Pyramiding advertisements is a mighty good feature and makes the pages orderly. We are pleased, also, to note that you use Cheltenham the pages orderly. We are pleased, also, to note that you use Cheltenham Bold for the display of practically every advertisement, which also contributes to the good appearance of the issue. You have not achieved the maximum benefits from this, however, because of the great variety of borders used, which operate against the uniformity of type in your efforts for harmony. The twelve-point (mourning) border used around several of the advertisements spots twelve-point (mourning) border used around several of the advertisements spots the page disagreeably and is, in a measure, unfair to advertisers whose advertisements are not so emphasized. In reality, these black borders are detrimental to the advertisements on which they appear, because they get the greater share of attention at the expense of the type within and around them. If you will standardize on one style of border, preferably four-point plain rule, you will find a great improvement in the appearance of the "inside" pages, which will then be wholly consistent. The body for the advertisement of the Electra Bakery should have been set in larger type, as the paragraph spacing is too wide. White space distributed between paragraphs is not so effective as when it is around the entire group. On the other hand, the lines in question could have been two-point leaded, thus taking up this awkward white space and at the same time making the text matter more legible. On the whole, however, the advertisements are very good.

the same time making the text matter more legible. On the whole, however, the advertisements are very good.

Bismarck Tribme, Bismarck, North Dakota.— Our compliments are tendered upon the "Golden Jubilee" edition, which is excellent in all but one respect, the advertisements, which are very poor. It is a fact that the worst advertisements are found in daily papers published in cities from 10,000 up, until we reach the very largest, like Chicago and Philadelphia, for instance, where far better taste is exercised. The trouble is nearly always the same, too much variety in the type equipment. We find a page with fifteen type faces, widely different in style and tone; the result is very bad, no semblance being evident of that effect of unity and harmony which is essential to hold attention. The idea that greater attention value will be provided by setting an advertisement in type altogether different from that used for other advertisements appearing near it is groung. For instance, there are from ten to twenty advertisements on in type altogether different from that used for other advertisements appearing near it is xvrong. For instance, there are from ten to twenty advertisements on a page and each is set in an individual style of display type. Does each stand out individually? No! We have no contrast, no display under such conditions—for, remember, "all display is no display" and there is no contrast between many dissimilarities. The effect of such pages is like a mixture of many things with nothing outstanding to give character. If you would be delighted with the result. Try it for just one small edition. If you'll do this you'll begin to set the pace for papers in your class, which we regret again to state, are most poorly done.

you'll begin to set the pace for papers in your state, are most poorly done.

Luneburg Call, Victoria, Virginia.—Your "Southern Virginia Development" edition is commendable for the impressive way in which you have set forth the print of your section, but that sums up its good qualities. The print is the print of your section is that sums up its good qualities. contion is commendable for the impressive way in which you have set forth the advantages of your section, but that sums up its good qualities. The print is black and light in spots, both as a result of irregular ink distribution and uneven impression. Most of the advertisements would "pass" if it were not for the border, which is wholly too weak. We prescribe for you, just as we have for many others, that there is nothing better for those sick looking advertisement. have for many others, that there is nothing better for those sick looking advertisements than plain rule borders and the consistent use of one series, and shape, of display type. Since you seem to have quite a supply of Cheltenham Bold we suggest that you standardize it for the major display, but avoid the condensed and extra-condensed shapes. In the body of many of the advertisements we find the type needlessly large, sometimes, also, needlessly small. If you will remember that twelve and fourteen point are the most readable sizes you will use them, first, on many small advertisements where you now set the body on the machine in ten-point. When it comes to the larger advertisements you will not always crowd in larger sizes — white space after a certain point is better than large type. In some of the advertisements we find that almost every line, whether large or small, is, by its manner of arrangement, display. In most cases a number of these smaller display units might have been combined into a paragraph or two of "straight" body matter, thus making the advertisements appear easier to read and less confusing.

Tri-County Press, Polo, Illinois.—Your issue for May 24 is a handsome one and, although the first page is attractively made up and interesting in appear-

and, although the first page is attractively made up and interesting in appearance, the best feature of all is the clean and uniform print. Such excellence is wholly unusual. The details of the news headings would be better if more is wholly unusual. The details of the news headings would be better if more care were exercised in writing the copy, especially in order that the two handset lines would be at least practically the same length. When one line is considerably longer than the other, as "Business Men Had" and "Meeting at Library," a difference of two characters, the effect is bad, and particularly so when the second and longer line fills the column. Two letters of the size in question, you will see, make quite a difference. We believe, furthermore, that the second deck of these headings is too small set in capitals of the machine head letter. The advertisement see well arranged and simple and display. chine bold letter. The advertisements are well arranged and simple, and display is forceful. We believe they would be just as forceful, more attractive, and the is forceful. We believe they would be just as forceful, more attractive, and the paper as a whole more pleasing, if you used three or four point plain rules for borders instead of six-point. The latter are too heavy for small or even average size advertisements. If you use the lighter rules and think a single line is not strong enough for the larger advertisements you can double them up, with white space between, or use triple rules. Thus the strength of the borders will be adequate without that blackness of color which would characterize a solid rule of the same thickness as two or three. We regret that you use so many styles of type, and urge that you perfect your already fine paper by standardizing one of display, latter to be used in all advertisements. The idea that styles of type, and targe that you perfect your arready line paper by standardizing one good display letter to be used in all advertisements. The idea that different faces contribute distinction to each advertisement is largely a fallacy, as, when so many are used, there is no contrast. They blend, then, so there is no distinction. There would be, say, if all advertisements save one were set in the same type, with that one in a wholly different face.

Letters to a Printer's Devil*

BY R. T. PORTE

CINCINNATI, December 28, 1921.



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R. R. T. PORTE, Salt Lake City, Utah.

Dear Sir: It is too bad you were not here
for Christmas. Mother had a fine turkey,
and dressing and cranberries, and sweet
potatoes, and mince pie, and celery, and a
whole lot of things to eat. Tom was here,
and Mr. and Mrs. Penrose, and all of us,
and we had a fine time. They all thought

I would be sick after it, but I wasn't. Well, after the dinner Tom and sister looked funny, and sister blushed and mother said they might as well tell it. So Tom said that he and sister were going to be married right away, and would go on a trip for a few days and that the first of the year he would start in a little business for himself. Mr. Penrose said that that was the stuff, and mother and Mrs. Penrose cried a little. I didn't know what to do or say, so Tom is now my brother, I suppose.

I am sending you a sample of the announcement of the marriage, which Mr. Penrose let me set and print myself. You can see that I have learned something in the past two years. Also Tom gave Mr. Penrose an order for 500 letterheads and envelopes and 500 business cards, and I am going to set up the type for them. You said you liked Caslon type, so I will use that. I have thought of two or three good ways to make the display and have drawn them out on paper, and maybe tomorrow I'll be able to decide just how to set them. But they won't be in four colors and gold, the way you said not to print. I told Mr. Penrose about what you wrote about four colors and gold, and he said, "Darn Porte!" Then he showed me a letterhead he did years and years ago in just that way. I guess that is why you wrote that, and were just kidding him.

It's now two years since I first wrote you. I think I have learned some things about printing since then, and I want to thank you for your letters. Mr. Penrose says that in the course of a hundred years I may learn something about printing. But as he was only joking, I took it all right. I have found out how good a printer he is, and am going to stay with him until I have a plant of my own or go to a bigger shop to learn things I can't here.

We all send our regards. So do sister and Tom, and they say that if you come to Cincinnati you must visit them too.

Your friend, John Martin.

P. S.—I got a lot of presents, and thank you for that teninch stick you sent. I will set up Tom's jobs in it.

My dear John: SALT LAKE CITY, UTAH, January 10, 1922.

It is indeed two years since I wrote my first letter to you, and I think that both of us know more today than we did then. At least I hope so. I was very sorry I could not be with you on Christmas. I certainly missed something, especially that little surprise after the dinner. You must have had a great time, with Mr. and Mrs. Penrose there, and Tom and your sister. I can almost see your mother hustling about the kitchen getting that turkey ready and all the good things that went with it.

So your sister and Tom are married by this time, and have been on their trip. Probably Tom is now in his own shop, and full of ambitions for the future. He has his two dearest wishes — the one he loves as his wife, and a business of his and a business of your own, if you so wish. Tom is making his one great start, as you did two years ago when you went to work for Mr. Penrose. In his business he will meet with success or with disappointment, but if he does things with a will he is sure to succeed.

The wedding announcement is set very nicely, and the spacing between the words is unusually good. I find that too

own. Surely Tom has something to work for now, and in a

few years it will be your turn to have a home of your own,

The wedding announcement is set very nicely, and the spacing between the words is unusually good. I find that too many printers in working with Old English type in wedding stationery allow too much space between the words. You have used thin spaces, and where the white space is almost enough you have taken care of the ending of words without extra space. This is real art in setting type. The presswork is very good, the impression even, and you have used a black ink that is not glossy, yet gives a clear black print on the antique stock.

You have just made a small beginning in the printing trade or art. There are still many years of study ahead of you, before you can say you are really a printer, for printing can not be learned in a day or in a year. In the two years you have just started, you might say, and have touched only the simple things — the rudimentary things — about printing.

I sometimes read with amazement the advertisements sent out by manufacturers of "near-printing machines" and wonder why the national association of advertisers who believe in truthful advertising do not put a stop to them, when they say that it takes only a short time to learn to do printing on their machines - as though it needed only a machine to do the work, and not brains and skill developed by years of training. No wonder that printing is in a low way, when in a month or two a girl does a lot of the printing for a concern, and they think it good enough! Printing is one of the most complicated trades in existence, and no man can say he knows it all, or even a small part of it. In the letters I have written you I have touched on only a very few of the things a young man should know to be a printer or even to make a beginning in the trade. Yet they cover a wide range of subjects, and touch upon other things besides the operating of a press, or the feeding of sheets of paper into a machine.

The only thing these "near-printing" machine manufacturers impress upon the buyer is that their machines can do printing cheaper, and save money! The quality of the work is never given consideration. If these machines were capable of doing good printing, printers would be the first to buy them. It would not be necessary to peddle them to dry goods stores, or meat markets, or other shops, as the printers of the country would buy all a good-sized factory could produce. They can not profitably produce printing in quantities day after day, of a kind that is marketable, and that is the reason experienced printers do not buy them, and that is why the manufacturers have to sell their goods to buyers who know nothing of printing, and think only that they will save money on one small item in their business. And it takes only two or three weeks to learn to run one and turn out full-fledged printing, and by girls who never saw them before! How ridiculous, when you have spent two years at the trade, and are only now ready to set up some jobwork and then must take time to study how the work should be properly displayed!

This may seem to you somewhat far fetched and not to the point. You may think it does not mean much to you, but it does mean a great deal to young men like you who are really trying to become printers, to read these advertisements. The public is being taught that learning the printing business is

^{*}Note.—This is the twelfth of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyright, 1923, by R. T. Porte.

no trick, and that anybody can do it in a week or two. Respect for the trade is lessened just that much, and you are likely to be called "just a printer"!

You have no reason to be other than proud of the term "printer," if you are really one. But do not get it into your head at any time that you know it all, and that there is nothing more to learn. This is the one thing you must fight as you go through life, as it seems to come into about every man's life when at some time or other he believes no one can tell him anything about his business. Just about then he is headed for a terrible fall. Many men who might otherwise have succeeded in the printing business are near failures because of the fact that they refuse to study, to try to learn more about their business, even though they have been in it for thirty or forty years. If they were to live to be a hundred years old they could still learn something about printing that they did not know before. Think of the wonderful progress in typemaking in the past thirty years, and in the making of inks, to say nothing of the automatic machines and presses, which take considerable skill to operate! The man who stopped trying to "learn" printing twenty years ago really knows nothing about it today, and can never make a success in the business.

There are those who say they know how to make prices, that they know their own costs—and nobody can tell them anything! Of course not, and they keep going right on in the same old way, when there are men who are making these things their lifework and are ready to tell others of what they have found. Printing is not a simple business like selling peanuts over a counter. It requires the work of many specialists to analyze the business, to study its many phases, and to publish the results. If they had not found anything worth while, there would be nothing to publish, but the information is of value. If those of us who were in business years ago had had the benefit of the knowledge that is now being published, we would have been much better off, and would probably have been saved many hours of worry, and there are some cases where business failure would have been avoided.

To know all this means that you must read your trade papers, join your local printers' organization and take advantage of all the information which they send out, that you must read books on printing, on business, and on selling — and perhaps take one or two business magazines that have nothing to do with printing. In short, it is a life study, and you must now take it more earnestly than ever, and never let a day go by without adding something to your knowledge of printing.

I trust I shall hear from you once in a while at least, but I am afraid I can not write you as often as I have in the past. I can only recommend that you study and take your work in earnest, and if you do this you will succeed. But if you do not, you are likely to be like so many other printers — just printers, nothing more.

Wishing you, and your mother, Mr. Penrose, and all the rest every happiness and success in the world, I remain,

Yours most sincerely, R. T. PORTE.

NEWSPAPER AND PRINTING CONDITIONS IN AUSTRALIA

There has been quite a boom in newspaper-office building in Melbourne during the last twelve months. The Herald set the pace by erecting a handsome home a block away from the premises it occupied for over twenty years; then the Sun (morning and evening) celebrated its advent by entirely remodeling a warehouse which it adapted for its purposes. The Argus and the Australasian, both produced by Wilson & Mackinnons, have now laid plans for the erection of a fine block of buildings, a feature of which will be the close and detailed coördination of departments, and the careful arrangement of

operations in sequence so as to avoid unnecessary crossing and transporting. For this purpose part of a block with streets on three sides, in one of the busiest parts of the city, was purchased.

So difficult does the *Argus* find it to cope with its daily issue that a new Hoe superspeed octuple is about to be installed in addition to its present equipment of five rotaries, including one octuple. The size of the *Argus* varies from twelve to forty pages, and the width of the page is either eight or nine columns. Special press devices and equipment are necessary to cope with these variations.

Display advertising is a great feature of the Argus and the Australasian, and as much as forty columns of this class of matter have been set up on the eve of issue. This is only possible by the use of linotype faces, two Model 20's being constantly at work in the Argus office. Recently casters have been installed to expedite advertisement production. The "all-metal" page (even to 1½-point leads) is now a feature of the makeup of both papers.

Whenever a problem of any consequence confronts the management of the *Argus* and the *Australasian*, it is now the custom to discuss it in conference with those concerned, and the exchange of views usually results in the most effective solution of the difficulty. A conference room is provided in the *Argus* office, and when employees are called in to give advice on their own time special payment is made to them.

Fifty tons of concrete were poured into the foundations provided for a new Diesel engine and electric generator installed for the Argus office, as a stand-by plant. A few weeks after this emergency equipment was given its first run the electricity failed all over Melbourne, and 434 minutes afterwards the Argus was working as usual at its full capacity on its own current. This period included the time required to remove canvas covers and to call the mechanics together. Fourteen Argus linotypes out of forty are equipped with electric melting pots, and not one of these was put out of action by the failure of the regular supply.

Hours and rates of pay in the newspaper business in Australia are fixed by agreement between the proprietors and the industrial unions concerned. In the literary department of the Argus rates of pay range for members of the Australian Journalists' Association from £9/4/- (\$45) a week for senior reporters, to £6 (\$30) a week for juniors; in addition there are three grades of learners, who are paid 30 shillings a week (\$7) for the first year and £3/10/- a week (\$17) for the last. In all forty men are carried on the Argus reporting staff, as well as half a dozen women. Their hours of work are fixed at forty-six hours a week, with a day and a half free. In the linotype room the hours are forty-four a week and earning range up to £15 (\$75) a week. Stereotype, publishing, linotype (attendants) and machine hands have a maximum of forty-three hours, and their pay is fixed at from £5/1/5 (\$25) a week to £7/1/2 (\$35).

The Wednesday and Saturday issues of papers in Australia are the heaviest and the working time in the composing room is therefore unusually long on Tuesdays and Fridays. Generally the linotype operators of the Argus commence work on Tuesdays at half-past four or five o'clock, and on Fridays at any time between three and half-past four, work going on steadily till about half an hour after midnight. The operators on these nights earn up to £2 (\$10) each on piecework at the rate of 4 7-16 pence a thousand ems.

A GOOD EDUCATION

"A good education," says J. R. Riddell, principal of the London School of Printing, "is the printer's chief equipment; without it he is lost in the intricacies of this mechanical and scientific age."—The British Printer.

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BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.

Replies can not be made by mail.

Why Use the Word "Process"?

The question is frequently asked, particularly by advertising men, why the word "process" is applied to all branches of our art. A proper definition of "process" is: "A systematic series of actions in the production of something." It is applied to a thousand procedures in law, medicine, surgery, chemistry and mechanical methods, therefore we can not monopolize the word. Would it not be better, while our art is so young, to use words that would express our various processes more clearly? The writer would suggest the following terms and definitions for use in our international English language:

Photomechanical methods to be used to take the place of "processwork."

Photoengraving to cover all relief engraving methods.

Photointaglio engraving to comprise all incised engraving produced by photography.

Photoplanography includes all flat printing surfaces made photographically.

Photoengraving should be divided into photozinc etching, photocopper etching, photozinc halftone and photocopper halftone.

Photointaglio engraving includes photogravure, photointaglio etching and rotagravure.

Photoplanography comprises photolithography either direct on stone or by transfer; photoplanography on zinc either for direct printing or offset, and collotype, printing from gelatin.

The photomechanical methods for color printing are: duotone, two printings from the same halftone in different hues of ink; duotype, two halftones from the same negative etched differently; duograph, two halftones from the same copy made at different screen angles so that they will not give pattern when printing; photoengraving for three-color printing; photoengraving for four-color printing; photoplanography for any number of printings either direct or by offset.

Color-Correct Dry Plates

The address on panchromatic plates given at the recent photoengravers' convention by Gustav R. Mayer, a dean among color-separation photographers in this country, was most instructive. Mr. Mayer said, among other things: "Collodion emulsion will produce the best color separation at the present time, but the troubles encountered in working it, especially fog and spots, are so great that this gain in color separation is more than offset by the troubles. The dot formation on the gelatin plate is not so sharp and clean as on the wet collodion plate; but if you become acquainted with the method of printing a dry plate negative and have the suitable enamel the results on the metal will be superior to the average print from a wet plate negative. The negative should be made in the camera, not in the sink. At a casual glance the color separation on the new panchromatic plate I am calling to your attention is not fully appreciated, but after a little study it will become very noticeable in the better shadow detail and color differentiates all over, which means that the etcher and finisher will not be trying to find detail that is in the original but not on his plate. If we are going to increase the quality of our work we must apply these new plates and get away from some of our time-honored methods." It would appear that Mr. Mayer is another emulsion convert to panchromatic plates.

"The Photoengravers' Bulletin"

At \$1 a copy, the special convention number of the *Photoengravers' Bulletin*, issued in August, 1923, is the best investment an engraver can make, as its four hundred pages are an inspiration to higher and broader achievement. It should make every member of the craft, whether employer or employee, proud of his occupation, and every engraver who wishes to keep up with the latest developments in his art should read it through and study it. The editing, illustrations and printing reflect great credit on Louis Flader, E. C. Miller and Fred W. Gage. A valuable feature is the table of contents, which enables one to take the *Bulletin* down from the shelf and turn to any article of special interest at the time. All articles in it are decidedly worth reading.

Publishers, advertisers and the public generally are beginning to realize how dependent education, business, progress of every kind, even civilization itself, are on the camera and printing press. With President E. W. Houser guiding the photoengravers' association during the coming year and Louis Flader recording its activities, we are entering on a period of accomplishment undreamed of heretofore. So "Let's go!"

Photoengraving Booklet

J. P. Dunne, of the J. Walter Thompson Company, New York city, has done his company's clients as well as engravers a good turn by an attractive booklet of twenty-seven pages on the "Photoengraving Processes." He gives the time required to make the different styles of engravings as follows: Line cuts, two days; line cuts with Ben Day, two and one-half days; square halftones, two and one-half days; silhouette, vignette and line on copper, halftones and line color, three days; three-color halftones, two weeks; four-color halftones, three weeks. While the different engravings can be made in less time, this schedule insures good engravings.

Illustrations Sell the Magazines

Frederick W. Hume, executive secretary of the National Publishers' Association, whose members publish and distribute over one billion magazines a year, said at the recent photoengravers' convention: "I do not believe you men appreciate to what extent your illustrations, either in the advertising pages or otherwise, sell our proposition. Here is a magazine, picked up on the news stand this morning. Fifty per cent of the space is given to color inserts and more than seventy-five per cent to illustrations, which shows that photoengraving is playing a vital part in the development of our national magazines.

Take a high-class magazine like Spur. That whole publication, filled with good photographs, sport pictures, etc., has been built on no other foundation than quality, and I don't know what better opportunity there is to improve magazines than through illustrations. Look at the great advance in the last three years — newspapers using full pages of illustration every day. The average news stand today is a radiant bunch of color and that is what they are selling. One national magazine jumped from a circulation of one-half million copies to two and one-half million copies during the month of April. What has done it? The guiding spirits of that publication saw the value of color inserts and illustrations."

Etching for Electrotyping

William K. Holmes, a most practical engraver, gives valuable advice in regard to the requirements in photoengravings for electrotyping: "The copper must be standard sixteen

gage and sixty-three one-thousandths of an inch in thickness. There are so many badly etched line plates that one gets the impression that line etching is a part of the trade which has been neglected or forgotten. They are underetched either on the first, second or third bite; sometimes on all three. Very often the first etch is so shallow that on the first powdering the printing surface is only made broader and dirtier and small spaces are filled. Do not send a plate out with a shoulder from etching or routing. In flat proofs taken of the plates, these shoulders do not print, but when an electrotype is made and curved to fit the printing cylinder of the press these shoulders are brought nearer to the printing surface and, in most cases, they print. An undercut plate, if not too badly undercut, can be electrotyped when molded in wax. If badly undercut it will of course give a poor mold. No undercut plate will mold properly in lead. The depth of a 120-screen halftone in the highlights should be at least two and one-half one-thousandths."

Notes on Offset Printing

BY S. H. HORGAN

The Triumph of Modern Offset

Here are a few thoughts suggested by an article by Joseph Goodman on some of the ways in which planographic printing greets us during a few hours of a business day: When we awaken we find it in the chromos on the bedroom walls. Even the decorated toilet set, embellished with ceramic transfers, bears tribute to the lithographer. The carton containing the breakfast cereal is printed by offset, as are the labels on the marmalade jar. The sardine container is decorated by the offset tin printer's craftsmanship, and the tea, coffee and cocoa receptacles are lithographically decorated. Even the tableware is rendered attractive by ceramic lithography. On our way to business the offset craft accompanies us either in the form of attractive car cards or in the immense posters seen from the car windows. Arriving at the office a lithographed colored calendar faces us on the desk, and the headings either on our own stationery or on the letters we receive are reminders of offset. The checks which come with some of our letters are usually printed in the planographic manner. It is the same with the cigarette box, whether it be cardboard or metal, and sometimes the cigarette wrapper itself is so printed. If we smoke a cigar it will be encased in a litho cigar ring of many colors like Joseph's coat. And so on during the day, we can not escape the omnipresent offset.

White Etch for Offset Printers

In The Inland Printer for January, 1921, page 495, was given a formula for a white etch which will prevent the scumming of ink on a zinc plate on the offset press and which will not poison the pressmen. The formula is as follows:

Gum water		20 ounces
Ammonium	nitrate36	60 grains
Ammonium	phosphate36	60 grains
Ammonium	chlorid	20 grains
Hydrochlori	c acid (muriatic)	1 dram

To make gum water, take the gum solution that is used to gum the plate and dilute one-half with water. Stir in the chemicals in the order mentioned. In case there is danger of a color "bleeding" use only about four ounces of this white etch to a gallon of water.

Chromic Acid Poisoning

This department has given much space to the danger of chromic acid poisoning, its causes and the remedies for relieving the suffering of those afflicted by it. It has shown that for any one sensitive to chromic acid poisoning there is no remedy

but to keep the slightest particle of this poison away from the skin. Finally workmen have been advised to obtain legislation from local boards of health forbidding the use of chromic acid as an etch on zinc plates in all planographic printing plants. The Amalgamated Lithographers of America have taken this advice, and at their last convention they unanimously adopted the following: "That we condemn the use of chromic acid as being highly injurious to the human body, often accompanied with great agony to those afflicted, and urge on our members to discontinue its use regardless of orders from superiors; that health departments and legislators be appealed to with a view to exterminate this grave evil. That employers be enlisted to abandon chromic acid in favor of a white etch which is harmless, yet the equal, if not better than, chromic acid itself."

Metal Has Superseded Stone

Frederic T. Corkett says it was in 1872 that a piece of zinc was first sensitized and a photographic image made on it to be printed from in the planographic manner. Lithographers stuck stubbornly to stone, but now the Metal Age has superseded the Stone Age once more. He says that now the camera with its unerring eye will faithfully copy an original and you can have a negative of it in thirty minutes, or within an hour at the most, depending upon the size of the negative and the work involved. Then in thirty minutes more you can sensitize your metal, make the exposure of the negative on the metal, roll up and wash out — all in one hour and thirty minutes, say from the time the copy was handed you. This time will be cut down with further experience with the process.

HANDY METHOD OF KEEPING GREETING CARDS

A newspaper publisher in a small Montana town who carries a full line of greeting cards for all occasions experienced a great deal of trouble in keeping them displayed for convenient inspection by prospective buyers, until he hit upon the plan of keeping samples in a kodak album of the leatherette loose-leaf variety. The greeting cards, other than a display of seasonable ones carried in his show case on holiday occasions, are fastened in with popular "art corners," are classified by seasons, price-marked and numbered. The stock of cards is kept in stationery boxes, and in this way they are kept free from dust and handling marks. Numbering the card and the boxes facilitates the finding of the kind selected by customers.

Letters Concerning the Fortieth Anniversary Number

Canadian Printer Is Impressed

To the Editor:

OWEN SOUND, ONTARIO.

Just received your fortieth anniversary number. It is certainly a very superior edition of your splendid magazine.

I. D. Finlay.

The News Printing Company.

That's Going Some, He Says

To the Editor:

GREENSBORO, GEORGIA.

The fortieth anniversary number of The Inland Printer was the best yet, and that's going some!

CAREY J. WILLIAMS, The Herald-Journal.

We Should Have Made a Zinc of This One

To the Editor:

St. Louis, Missouri.

October number just at hand.

C-o-n-g-r-a-t-u-l-a-t-i-o-n-s! Fine, indeed!

N. J. WERNER.

A Credit to the Printing Industry

To the Editor:

WILMERDING, PENNSYLVANIA.

The fortieth anniversary number is fine — a credit to the publisher and to the printing industry as a whole, and in our opinion it should be in every printer's library.

JESSE H. RODGERS,
General Manager, News Tribune Printing Company.

Finds It Interesting and Instructive

To the Editor:

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BROOKLYN, NEW YORK.

May I add my congratulations to those you will receive from all over the country on your October number? The issue seems to me the most interesting I have ever seen, and it is in addition exceptionally instructive. The section entitled "Then and Now — Forty Years of Advancement in Typography," teaches more by its tangible example than could be learned in much more time by any other method.

KENNETH M. COLLINS,

The Arion Press.

Expert Rifle Shot Hits the Bull's-eye

To the Editor:

CLINTON, IOWA.

I have just received the October number of The Inland Printer. May I not compliment you earnestly, and ask you to extend my happy thoughts to your entire force for this very wonderfully complete and perfect fortieth anniversary number?

I know I am shooting from a prone position on the ground, but that is where we expert rifle shots used to qualify at a thousand yards in the service. If I have made a bull's-eye in dropping this brief note to you, I am very glad.

Cordially.

WIL V. TUFFORD.

Secretary, Inland Daily Press Association.

Glad to Be Living to See So Fine an Illustration of Typographical Possibilities

To the Editor:

CHICAGO, ILLINOIS.

I have just read the fortieth anniversary number of The Inland Printer. What a delight it is! It makes me almost wish to be back in the harness so that I might possibly have a bit more of the sense of partnership in such a production.

How little we dreamed, particularly in the mid-fifties of the last century (when I first had a stick in my hand and did the "rolling" for an old hand-press), that such beauty could be secured along that old line!

I am glad to be living to see it, and I congratulate you and your associates on your success in furnishing so fine an illustration of typographic possibilities. With kindest regards and best wishes, I am, Very truly yours, H R CLISSOLD

Splendid Compliment From a Good Printer in Boston

To the Editor:

BOSTON, MASSACHUSETTS.

The October number of The Inland Printer is particularly interesting through the comparison of work as done forty years ago with that done today. A review of this issue clearly shows the vast improvement and advancement which the printing industry has made during the past forty years. How any printer thinks he can keep abreast of the progress in the "art preservative of arts" without being a subscriber to The Inland Printer is beyond the writer. It's impracticable.

GEORGE P. B. GILMAN,

The Alpine Press.

Editorial Skill Blamed for "Ruining" a Full Hour

To the Editor:

CHICAGO, ILLINOIS.

Your fortieth anniversary number was so confoundedly attractive in appearance—and afterwards interesting in text—that your editorial skill can be blamed for ruining at least a full hour of my brief Saturday morning. It is a pippin of an issue, and even seems to lift the already high level which you have so long maintained.

Peculiar, isn't it, how an industrial condition will continue through generations? For instance, it was quite interesting to see what Mr. Cameron wrote in 1883 about "the need of an apprenticeship system." In the light of commercial mechanical development it's interesting, too, to see the inferential disfavor which he showed toward "labor-saving inventions." Yet, after all, undeniably much that he said is true about large-scale production creating too many automatons and too few skilled craftsmen. But I started simply to tell you what a crackerjack I think the October issue is.

Sincerely,
Noble T. Praigg,
President, Praigg, Kiser & Co.

Noted Editor Tells of One Printer's Affection for Old Type in Cases

To the Editor:

CHICAGO, ILLINOIS.

I have spent the last hour or more in just looking through the fortieth anniversary number of The Inland Printer, and I want to take the opportunity of congratulating you and your associates on the publication.

I do not go back quite forty years as a printer, but I was working at the case in the days when such productions as you show in the "Then and Now" pages were characteristic of the printing industry. I spent very many hours in bending and fitting rules for the purpose of making what we then thought was high art and typography. I picked many a fancy letter from the old specimen books with the idea that by the use of these could be produced the most effective letterheads, catalogue covers, business cards and other things. This particular issue of your journal certainly carries one back to those days.

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Trusting that it may not bore you to too great an extent, I am going to tell you a little story of an old printer whom I met in New York city some fifteen years ago: The Western Newspaper Union had purchased the business of the New York Newspaper Union, and it became one of my jobs to go into the office in New York to reorganize and reëquip the composing room at that point. I found in this composing room several hundred cases of old type faces of the so-called decorative character, no one of them made on a point system and all of them bastard sizes. In the composing room was one old printer, a man of sixty-five or seventy, who had been with the house for more than thirty years. As I went through these various type cabinets, pouring out case after case, looking at each face, I had given instructions to dump all of the cases that I did not push back into the cabinet, and it had fallen to the lot of this old printer to do the dumping.

In practically every case he would come to me almost with tears in his eyes, with a plea that he might be permitted to keep that particular font, because out of it he had set many a fine line of type. In the end those old faces stayed at that office as long as the old man lived. We gave space to them as a matter of sentiment, even though we had to get away from the use of them.

Even today, I suppose, throughout many a printing office, you will find characters such as old Mike who have for the old faces an affection practically as strong as their affection for their families. For such printers especially, the opportunity to see the old days as you have displayed them in this issue of The Inland Printer will be a rare treat, and I anticipate that the great majority of readers of The Inland Printer will enjoy this particular issue quite as much as I have during the past hour.

I assure you that this issue is going into my library, and I expect to have other pleasant hours with it.

Yours very truly,
WRIGHT A. PATTERSON,
Editor-in-Chief, Western Newspaper Union.

Fitting Culmination of Forty Years of Service

To the Editor: Los Angeles, California.

I hasten to write you to congratulate you upon the fortieth anniversary number of The Inland Printer. The reproduction of the Vol. 1, No. 1, was indeed interesting, and recalls the early days of my printing career. The several specimens of present-day color printing are remarkable. Altogether the issue is a fitting culmination of forty years of service to the printing industry. With wishes for your continued success, I am,

Sincerely yours,

FLETCHER FORD, Fletcher Ford Company.

Can Have Marked Effect on the Progress of the Future of Typography

To the Editor: CHICAGO, ILLINOIS.

Congratulations! After looking over your fortieth anniversary number I can not refrain from writing you on this milestone in your business life. It is a very fine thing to observe such occasions in the manner which you have done so effectively.

When such occasions present themselves it is my belief that all of us should pause in the midst of our busy day and look back and draw lessons from the past while we are going ahead into the future. As some one has very aptly said, "If we would do only as well as we know, we would be doing much better." So when an issue such as yours is presented to the printers of the country it seems to me that if it causes each of us to take a mental inventory of the strides and the

errors made in the past — if nothing but this is the result — it can have a marked effect on the progress of the future. If each reader would take and apply this same theory to his activities it would have still greater effect, because none of us do things so well that we can not improve.

THE INLAND PRINTER was my bible when I was an apprentice, and it has been a counselor and guide since that time. I am sure it will continue to fulfil exactly this mission to the rising generation of apprentices throughout this entire country.

It is my sincere wish that continued prosperity shall be yours, and I am sure that it will be. With best wishes, I am, Very truly yours,

W. B. Patterson,
Manager, Blakely Printing Company.

"Wonderful! I Should Say So!"

To the Editor: Lincoln, Nebraska.

When I recently picked up *The Publishers' Auxiliary* and read the article relative to the fortieth anniversary of The Inland Printer my mind became intense upon the subject and I longed for the appearance of your wonderful magazine.

Wonderful! I should say so! Reading its pages and reviewing the old-time characters and types and advertisements makes an old-timer's heart thrill with emotion. And wouldn't he turn here and there and note the changes between the "old" and the "new"? Don't you think that some of those old-time advertisements and those "filigrees" and rules and dots and dashes that were used in the old days are perfect gems in the line of the "art of typography"? 'Tis true, we have advanced from out of the shadow of these old-time types and characters, but their beauty and symmetrical arrangement still hold a reverence that time and modern improvements never can destroy.

I look again and I see the faces of the men who plied the art in those days. I see Henry O. Shepard, then almost a novice as a publisher. I have watched the growth of the magazine he founded until it stands at the head of the list as the leading magazine of its class in the world. Isn't it strange that Mark L. Crawford should contribute to the first number and to the number on which it reaches its fortieth birthday? Delightful are the many forty-year experiences, every one by the old-timers themselves, to be read and reread by thousands, both old and new, in the game. Henry Allen Brainerd.

"Constant Reader" Takes Great Delight in Fortieth Anniversary Number

To the Editor: Grand Haven, Michigan.

As a "constant reader" of The Inland Printer for thirtyeight years, during which time I have missed only two issues, I want to compliment you, and all those who assisted you, on your wonderful fortieth anniversary number. I have gone over it quite thoroughly, and have been interested especially in the supplement and the reproductions of typography of forty years ago.

From every standpoint this number is a wonderful issue, especially to us old-timers of rule-twisting days — long before the standardization of the point system. In those old days if a compositor took the time to make a layout or plan his work as an architect would plan a building he was not considered a real printer.

As we have a "standing order" with you for bound volumes of The Inland Printer, we will have this particular issue in ideal shape for preservation.

Best wishes for the continued success of the representative trade journal of the graphic arts.

Sincerely yours,

A. W. MICHENER,

Advertising Manager, The Challenge Machinery Company.



BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage,

Soldering of a Detached Piece of a Channel Entrance Guide

An operator asks how he may solder a piece, which had become unsoldered, to a channel entrance guide. He also asks us to indicate the necessary tools for the work. He desires to know why, on a Model 1, an adjoining verge will move when a key is depressed.

Answer.—To sweat the two parts together will require the removal of the guide. When it is out you will observe that it has a spot of solder where the piece which became detached was joined to it. To join the parts together again you will need a small soldering iron, a bit of solder, some muriatic acid and a lump of borax. Apply a drop of the acid to the parts, heat the iron until it shows a vapor of a slightly greenish color, apply the end of the iron to the lump of borax, then lay a bit of the solder on the guide and apply the iron. In an instant the solder will melt, and with the end of the iron you can spread it around where the solder was attached formerly. Repeat operations on the piece that is to be attached, being certain to spread the solder as thinly as possible. Now apply a drop of the acid to each of the pieces and lay them in contact. Heat the iron again, and when it is sufficiently hot hold the iron on the surface of the piece which is to be joined to the guide, and give pressure. This will cause the acid to vaporize, and the two surfaces that were coated with solder will fuse. This fact will be known to you by the sputtering of the acid and the yielding of the piece. Without moving the parts, withdraw the iron while you continue the pressure with a piece of wood large enough to cover the parts on the desired area. If, when the parts are cooled, you note that the joint is irregular, it may be disjointed by applying the heated iron, which will fuse the solder and allow the shifting of the parts. If you wish to practice soldering before attempting the job you mention, try joining two pieces of brass rule as described. Before applying the acid rub the two surfaces with a piece of sandpaper to brighten them, as the solder spreads better and gets a firmer grip.

Changing Magazine on Model Three

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W. B., a California operator, writes: "I am new at the linotype business and am now working on an old Model 3. I do not quite understand the changing of magazines and would appreciate very much if you would help me."

Answer.—The following procedure will enable you to remove a magazine and replace it with another one. Near the lower right-hand corner of the magazine is found a small crank handle. Move it down one-quarter turn, then push in the keyboard locking bar, disconnect the keyrods from the verges and remove the back tray. Lift front end of the magazine, have it drawn back about half way, then with help of assistant lift it out. To put in the other magazine lift front end and move it forward over the supporting rod. Avoid striking the verges on the rod. Move to the front of the machine and take hold

of the front end of the magazine. Draw it forward full distance before lowering the front end to the stationary front. Connect the keyrods to verges and withdraw the keyboard locking bar, turn crank which releases the verges, and the change is completed. In order that you may understand the reason for the various steps you may readily understand if you observe closely while each step is being performed. When you turn the small crank referred to it causes a grooved rod adjacent to the upper part of the verge to have contact with that part of the verge. This prevents the verge springs from moving the verges when the keyrods are disconnected from the lower lug of verges. To release the keyrods press down the pin in a small catch near the right end of the verge pivoting wire. When the keyrod locking bar is pushed in it releases the upper end of keyrods and the upper guide falls back naturally, which allows the magazines to be free at the front end and it may then be raised. Be sure that you connect the keyrods to the verges before you withdraw the keyboard locking bar. Also do not unlock the verges until the keyrods are attached to the verges and the keyboard locking bar is withdrawn.

Submits Slug Showing Lower Part Not Wholly Trimmed

An operator submits a slug showing the lower part of ribs with an untrimmed part. He wants to know why the rib is not wholly trimmed and why slugs stand off their feet.

Answer.—The reason the rib shows an untrimmed part near the lower end is due probably to the left-hand knife not being set correctly. If you will change your liner for a thirty-em slug and set a cap. line and draw your fingernail on the smooth side of the slug toward the face you will note a slight overhang of metal where the face joins the smooth surface. This overhang should be removed by the left-hand knife. Before you begin the adjustment of the two knives you should remove a mold, clean the pocket and the part of the mold body that has contact with the bottom of the pocket. Place the mold in position with liners in place. Bring the four fastening screws to a light bearing, then turn the three clamping screws in the rim of disk very tight, finally tighten the four fastening screws firmly. This operation should precede the setting of the lefthand knife to insure its accuracy. When this is done the cap. line may be used and another slug is cast. Test as before with fingernail. If the overhang of metal is still present set the adjusting screws out a trifle and loosen the knife fastening screws; the spring in the cut-out part of the knife will move the knife, provided it has been put in correctly and the under side of the knife has been oiled. If the adjusting is done carefully it will require only the casting of a few slugs before the left-hand knife is in proper position. When it is correct and no overhang is present on the smooth side of the slug, as well as no gouging by the knife, you are then ready to set the right-hand knife. When the knife is set so that the slug measures standard, the untrimmed part as shown on the slug will not be present.

Dry Cleaning of Plungers

An operator who doubtless has been reading in these columns the warning about the cleaning of plungers indoors writes as follows to Dr. Brady, who conducts the health column of the Chicago Daily News: "I have been reading of lead oxid on the bottom of plunger in linotype machine. The article said that dry cleaning the plunger with a brush indoors dislodges lead oxid, which is inhaled as dust by workers, to their detriment. The boss always brushes plungers indoors, and he laughs at me." The doctor replied as follows: "The boss may laugh out of the other side of his face by and by. It does work to your detriment too." This pithy statement by this eminent physician bears out our advice in the matter, which appeared when the question was presented.

Metal Fringes on Face of Mold

A machinist writes: "I write to ask you relative to a trouble I have with one of the machines under my care, an old Model 5. It is used only on thirteen ems now. The trouble is in metal adhering to mold, the lower left side (the observer facing the keyboard). I believe the pot lever spring is tight enough. The grooves where matrices justify gradually fill up until there is a great deal of dust and flakes of metal. Have changed molds with same result. I have also placed paper back of alignment bar where accumulation was greatest, but the trouble is worse if anything. Advance of mold is a little less than the .010 inch."

Answer.—The fringing of metal around the mold cell and the consequent filling of mold keeper grooves may come from divers causes. You have mentioned the pot lever spring as being probably tight enough; that is one of the causes, but if it was weak it would affect the entire mold. The effect described may be due to the left vise locking screw stud nut being loose. A bit of metal in the bushing of the left-hand stud block would cause difficulty. This metal, if in sufficient quantity, will prevent the stud entering the bushing far enough and will prevent the mold locking close to the left vise jaw. A screw of the left vise jaw may also be a cause, but as you have examined the more common causes you have doubtless examined this part. The mold cap may project forward a trifle owing to the left post being sprung forward. A liner sprung forward may also be a cause.

Ejector Lever Breaks

An operator describes how the ejector lever on a Model L broke off about six inches below the lever pawl owing to the right knife being set too close for the size blade used. The cams had made a complete revolution without the slug casting. The question asked is why the clutch did not slip when the ten-point ejector blade came in contact with the edge of the right-hand trimming knife, which was set for six points.

Answer.-When a casting or any lever operated by the cams is broken the cause may be traced almost with certainty to the driving clutch. In the instance named the clutch without doubt was gummy and could not slip, hence when the tenpoint blade came in contact with the right-hand knife the casting broke. These levers are now reinforced by a web between the handle and the part of the lever holding the pawl. The breaking of castings almost invariably is due to neglect or gross carelessness on the part of the operator or caretaker of the machine. The following instances will show how strongarmed operators cause destruction: (a) The operator opened the vise when the cams were at casting position. elevator contained a line of pi without spacebands. When he discovered that the vise would not move freely to first position he closed it. While it was open the justification rods descended, bringing the collars on the rods below the front ends of the levers. Of course this was not observed, and when he drew out the starting lever the cams would not move. Being

strong-armed, he took hold of the clutch arm and gave it a turn, with the result that both justification and vise closing levers were broken. (b) This operator had drawn mold slide forward to remove metal from behind the mold disk. He pushed the disk back, but did not raise the mold cam lever handle. When the cams were started and turned until the metal pot retreated after casting position was passed they stopped. Of course the operator did not remember that the mold slide was not connected up by the mold cam lever and that the mold disk was forward on its stud block. He also turned the clutch arm, and by so doing broke the mold-turning cam. Had the first operator observed the rule which forbids the opening of the vise when the mold disk is forward on the studs the levers would not have been broken. Likewise if operator No. 2 had observed the safety rule of raising the mold cam lever handle as soon as the mold disk was pushed back in place it would have saved the expense of a mold-turning cam. Had both operators observed the common-sense rule of not forcing the cams to turn until the cause of stopping was determined and corrected no damage would have resulted from either stop. When cams, levers, segments or vise-locking screws are broken the clutch spring is exerting more than normal stress, or the surface of the clutch pulley and buffers is gumming and these parts can not slip as they should when abnormal resistance is offered. Occasionally the cause of breakage is directly traceable to the needlessly excessive power applied direct to clutch arm by operator.

Matrices Appear to Be Worn From Long Use

An operator submits a matrix which from appearance we would say had been in use a long time. It shows wear on lower lugs, more on the front than on the back. He wants to know why the wear occurs.

Answer.—It is a difficult matter to ascribe a cause for the wear or bruise on the ears of the matrix, as it appears to be a cumulative effect, probably due to contact with rail of assembling elevator. It has the appearance of being filed, which doubtless was necessary. Examine the front matrix buffer of the assembling elevator. This buffer is made of fiber. If it shows wear it will be the cause of greater wear on the back buffer, which is metal. A matrix falling should have its impact lessened by its front lower lug striking on the fiber buffer. If you find the metal buffer worn, replace it with a new one. The fiber buffer should be renewed every two months at least.

Imperfect Face on Slug

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A publisher submits several news clippings and a slug. The right end of all lines shows several defective letters in the printed specimen. The corresponding end of the slug when examined by a magnifier shows the defective print to be due to an imperfectly formed face on the slug. The end jet is partly obscured by heel of right-hand liner.

Answer.—The cause of the trouble is that the flow of metal is interfered with, owing to the pot mouth jets not lining properly with mold cell. Raise the metal pot by first loosening the front screws in pot legs, then loosen the lower screws, then turn down a trifle on the top screws. Cast a slug and notice how the jets appear in relation to the smooth side. They should show a full circle next to the smooth side of the slug. The right end should be raised a trifle more than the left.

PERSUASION NEEDED

- "Do you stand back of every statement you make in your newspaper?" asked the timid little man.
 - "Why er yes," answered the country editor.
- "Then," said the little man, holding up a notice of his death, "I wish you would help me collect my life insurance."

 —Wroe's Writings.

The Pacific Coast Graphic Arts Exposition



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AKLAND, CALIFORNIA, was indeed a center of attraction for the printers of the Pacific Coast during the week of October 8 to 13. In fact, the Pacific Coast Graphic Arts Exposition, held in the beautiful Civic Auditorium at Oakland, can well be said to have attracted members of the printing fraternity from territory extending far beyond

the Pacific Coast States. The registration list showed addresses in Honolulu and in Mexico, and as far east as New Jersey and Massachusetts. Thus was evidenced the wide interest taken

in the first effort of the Pacific Coast printers and allied tradesmen to hold a real printing trades exposition.

It was an inspiring sight to stand in the balcony of that wonderful auditorium and look out over the many displays of machines, devices, and other equipment, including paper, most of the machinery being in actual operation. Then, going from the main hall out into the north corridor and there viewing the splendid displays of printed matter, in which was included a wide range of work, additional pleasure and inspiration were found. These displays of the finished product of the printing plants gave an effective finishing touch to the exposition, for they showed clearly the high standards which are being maintained by the printers of that section of our

The exposition was open on Monday morning at nine o'clock, and remained open until ten o'clock at night. This was known as exhibitor's day, however, and the hours for the remaining days were from one to ten—busy hours indeed

for the exhibitors. The official opening and dedication took place with impressive ceremonies on Tuesday morning in the large theater adjoining the main hall. This meeting was opened with prayer by Rev. John Snape, D.D., pastor of the First Baptist Church of Oakland, followed by the singing of America under the direction of Archie Thomas, of the Zellerbach Paper Company. An address of welcome from Hon. John L. Davie, mayor of the city of Oakland, and a response by Joseph C. Laney, president of the California Typothetæ and chairman of the meeting, were followed by a stirring address of dedication by the governor of the State of California, Friend W. Richardson, a newspaper man who for years has been president of the California Press Association.

On Wednesday evening a rather large audience assembled in the theater to listen to talks by Rollin C. Ayres, director of advertising of the Zellerbach Paper Company, of San Francisco, who took as his subject, "Selling Direct Mail Advertising"; Harry Hillman, editor The Inland Printer, Chicago, on "Early Master Printers—The Romance of Printing," illustrated with stereopticon slides; and Harry T. Watson, Pacific Coast manager of the George H. Morrill Company of California and secretary of the San Francisco Advertising Club, who spoke of "Color as Applied to Advertising."

For Thursday addresses were scheduled as follows: "The Value of Independent Thought," by P. O. Pedersen, sales manager of the Linograph Company, Davenport, Iowa; "Organ-

ization and Business," by E. W. Houser, president of Barnes-Crosby Company, Chicago, also president of the American Photoengravers' Association; "Coöperation," by Louis Flader, commissioner of the American Photoengravers' Association.

On Friday and Saturday the meetings of the California Press Association were scheduled, the following excellent talks being listed on the program: "Country Correspondence," by Herman Slater, Santa Rosa *Press-Democrat*; "A Newspaper Building," by Joseph R. Knowland, Oakland *Tribune*; "Advertising Around the World," by Rev. James L. Gordon, First Congregational Church, San Francisco; "Code of Ethics for



Partial view of exhibit in the Oakland Auditorium. Photograph was taken from balcony before the opening of the exposition, hence it does not show the great crowd which filled the auditorium during exposition week.

California Newspapers," submitted for discussion by John E. King, Hemet News; "Progressive Journalism," by Andrew M. Lawrence, San Francisco Journal; "Running a Weekly in a Suburban Town," by S. D. Merk, Burlingame Advance; "Making a Newspaper," by W. A. Fitzgerald, Stockton Independent; "New Features for Country Newspapers," by L. K. Newfield, Yuba City Independent; "Are the National Editorial Association Display Rates High Enough?" by E. O. Wickizer, South Pasadena Record; "Special Advertising Pages," by A. W. Gluckman, Marysville Democrat; "The Legislature," by Hon. Frank F. Merriam, Long Beach; "Psychology and the Editor," by Elsie Lincoln Benedict, and "Conducting a Feature Column," by C. M. Jackson, San Francisco Bulletin.

On Thursday evening the Bay Cities Club of Printing House Craftsmen held a short business session under the chairmanship of the president, Hartley E. Jackson. A number of new members were admitted to fellowship in the club, reports showing the encouraging progress of the work were made, and a special report was presented showing what is being accomplished in connection with extending the craftsmen's movement in other cities along the Pacific Coast. Mr. McCaffery, president of the Seattle Club of Printing House Craftsmen, told of the work that has been done in his city.

The exposition was held in conjunction with the seventh annual convention of the California Typothetæ, as well as

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the annual convention of the California Press Association, these organizations being assisted by the Pacific Coast and the Bay Cities Club of Printing House Craftsmen. Great credit is due all who had a part in the work, and especially to the Exposition Committee, which was composed of the following: Joseph C. Laney and Henry M. Hastings, president and secretary of the California Typothetæ; Dave N. Mallory, exposition director; A. H. Allen, of Lederer, Street & Zeus, Berkeley; William H. Barry, manager Tribune Press, Oakland; Frank M. Ely, of Wright-Ely Company, San Jose; George B. Goodhue, of Goodhue Printing Company, Oakland; George D. Graham, president California Ink Company, San Francisco; Jules F. Hancock, of Hancock Brothers, San Francisco; Hartley E. Jackson, of the Jackson Corporation, San Francisco; Frank Kristan, of Hoffschneider Brothers Company, San Francisco; Abe F. Lewis, president A. F. Lewis & Co., and Harry T. Watson, manager George H. Morrill Company of California. The committee chairmen were: Advertising, Rollin C. Ayres; Attendance, A. H. Allen; Educational, Henry M. Hastings; Entertainment, Frank Kristan; Finance, Jules F. Hancock; Graphic Arts, Hartley E. Jackson; Program, William H. Barry.

The list of exhibitors included the following:

Linograph Company, Davenport, Iowa, showing Models 1, 3 and 12 of the linograph in actual operation, the last mentioned being the new machine, carrying twelve magazines or less to suit requirements, which was shown for the first time.

Ludlow Typograph Company, Chicago, Illinois.—The Ludlow typograph machine and the Elrod slugcasting machine, with an educational exhibit showing the finished product.

The General Paper Company, San Francisco.—Paper display

and general exhibit of printing.

Bickford Printing Machinery Company, San Francisco.- Printing and binding machinery and equipment. Representing A. G. Burton's Sons, Incorporated, Chicago, perforators and punches; Wood & Nathan Company, New York city, Standard high-speed automatic job press; Gowdy Envelope Press Company, Chicago, the Gowdy high-speed envelope press; Zendanner & Muller Company, New York city, single adjustment book and national wire stitcher; C. R. Carver Company, Philadelphia, steel die, plate stamping and embossing presses; Ideal Stitcher & Manufacturing Company, Chicago, box and carton stitchers.

Norman F. Hall & Co., San Francisco.- Representing Standard Machinery Company, Mystic, Connecticut; Challenge Machinery Company, Grand Haven, Michigan; The Hoffmann Type & Engraving Company, New York city, bindery supplies, Keystone automatic and foot clamp paper cutters, lever and diamond power paper cutters; Karl Krause and G. Brehmer bookbinding machinery; E. & O. Meyers, Lowell, Massachusetts, matrix and tissue papers.

The California Typothetæ, Oakland.- Rest room, and exhibit of pictures of California.

American Writing Paper Company, Holyoke, Massachusetts.-Miniature papermaking machine, chemical laboratory, display of paper testing and gaging equipment.

Alameda County Typothetæ, Oakland.— Rest room, and display

of Chinese and Japanese printing.

Paper display and general exhibit of printing, in charge of Zellerbach Paper Company, San Francisco; Blake, Moffitt & Towne, San Francisco; Pacific Coast Paper Company, San Francisco; Bonestell & Co., San Francisco.

Hill-Curtis Company .- Composing-room saws.

William Griswold, San Francisco.- Printers' accessories and supplies, representing Hill-Curtis Company, Kalamazoo, Trimosaw, composing-room saw.

Printing Machinery Company, San Francisco.- Patent blocks and printers' accessories.

A. L. Mulvaney, Oakland.— Hand lettering and sign writing. George H. Morrill Ink Company of California, Norwood, Massachusetts.- Modern ink and printing roller factory; display of machinery, inks and printed specimens.

John S. Thompson Company, San Francisco.- Typefoundry type and printers' accessories. Representing C. R. & W. A. Nelson, Chicago, Nelson heavy-duty punch, perforator, round cornerer, die cutter, tape cutter, hot embosser, cold embosser, the 7-in-1 ma-

chine; Margach Manufacturing Company, New York city, typesetting machine metal feeders; the C. & G. Manufacturing Company, Chicago, composing-room saws; The Goss Printing Press Company, Chicago, stereotyping equipment; The Carrom Company, Ludington, Michigan, imposing stones, composing-room type cabinets, etc.; American Steel Chase Company, New York city, steel chases and pressed steel galleys; Vandercook & Sons, Chicago, Vandercook proof presses; Hacker Manufacturing Company, Chicago, the Hacker Rectifier and proof presses: The Ludwick Manufacturing Company, Portland, Oregon, remelting furnaces and electric pots for typesetting machines; The Harris Company, San Francisco, chase racks, accessories; George Damon & Sons, New York city, typefoundry, type, leads, slugs and metal furniture; Globe Type Foundry Company, Chicago, type and economy quads; Penn Type Foundry Company, Philadelphia, high-grade typefoundry type.

C. R. Bradley, Hood River, Oregon,-Platen press register and

gage.

C. M. Huntington, Oakland .- Photographic display of machinery, official camera man.

J. W. Pitt, Incorporated, Bath, New York .- Upright-grain plate mount, Berry cylinder hoist.

Harry W. Brintnall Company, San Francisco.- Folders, feeders, cutters, punchers, stitching, perforating, ruling and embossing machinery, bindery supplies.

International Paper Box Machinery Company, Nashua, New

Hampshire.- Paper box making machinery.

Hamilton Manufacturing Company, Two Rivers, Wisconsin.-Wood goods, wood type, wood furniture, composing-room equipment in wood and steel.

California Ink Company, San Francisco.- Printing inks and rollers, moving machinery and display, dry process manufacturing. Great Western Smelting and Refining Company, San Francisco. Assaying machine and laboratory analysis, metal display J. Zanetti Machine Works, San Francisco.- Ruling machines

and engravers' bench router. J. R. Nevraumont, San Francisco.—Brass rule bench and saw, labor-saving and strip brass rule.

Curle Manufacturing Company, San Francisco. -- Composingroom saws and typesetting machine accessories.

T. J. Cardoza Company, San Francisco. - Bookbindery equipment and display.

Pacific Printer & Publisher, San Francisco. - Educational display and business office.

Hastings Graphic systems, San Francisco and Oakland .- Educational display, cost and estimating classes held at 3:00 p. m. each

Ben Franklin Publishing Company, Chicago. - Periodical display, publishers Ben Franklin Monthly.

United Typothetæ of America, Chicago. - Educational display. Northern California Photoengravers' Association, San Fran-- Educational exhibit.

McClymonds High School, Oakland .- Exhibit of printing done in school.

The Envelope Corporation, San Francisco.— Envelope-making machinery in operation.

TYPE HEIGHTS OF THE WORLD

THE INLAND PRINTER published a list of the heights of type in the different countries of the world, which was compiled by A. W. Michener. The heights are calculated in thousandths of an English inch. We complete the record: All the English-speaking countries have the American height and point, introduced in 1878* by the MacKellar, Smiths & Jordan foundry. In France, Germany, Spain, Switzerland, Sweden, Italy, Greece and in their colonies or countries under their influence, the Didot point and the Parisian height are generally employed. In Germany, however, there exist various other heights. In Russia the height is about four points higher than the Parisian height; in Belgium a half-point. - Translated from Bulletin Officiel (Paris).

* We question this date, because Nelson C. Hawks, now residing at Alameda, California, was chiefly instrumental in getting Marder, Luse & Co., of Chicago, to adopt the point system after the big fire of 1871, which had destroyed their typefoundry. - EDITOR.

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This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Handbook of Electrotyping and Stereotyping"

Robert F. Salade, a writer of pronounced skill in handling technical subjects, has given electrotyping and stereotyping considerable study and has recorded in this book what he has learned upon visiting a number of the best equipped plants in this country. Information not generally known to those not engaged in either of these industries is included, making it a valuable book for printers, publishers and apprentices, as well as for persons wishing to gain some knowledge of these two branches of the printing industry. Part I begins with the history and progress of electrotyping and then explains in an understandable manner the processes entering into the manufacture of electrotypes. Hints given suggest reasons for electrotypes that are not up to expectations, and printers may be surprised to learn that the cause of dissatisfaction may very often be found in their own plants. Part II is devoted to stereotyping, touching briefly on its history and giving a description of the various machines and processes. While this work is not an exhaustive technical treatise of the two processes it covers, it does give one a fairly complete and comprehensive view of the subjects considered. Advertising men, students of advertising and others interested in the graphic arts have here a source of much worth-while information.

"Handbook of Electrotyping and Stereotyping," by Robert F. Salade; illustrated; 120 pages. Published by the Oswald Publishing Company, New York city. Copies may be ordered through The Inland Printer Company.

"Some Newspapers and Newspaper Men"

After a man has been for a score of years manager of a metropolitan daily like the New York Evening Post his opinion of newspapers in general and of the men who make them is worthy of careful consideration and high respect, and when such an individual seems to be disheartened and pessimistic about the trend and tendencies of big city newspapers, his point of view deserves to be looked into. Oswald Garrison Villard, formerly managing editor, editorial writer and president of the New York Evening Post (1897-1918), and at present editor of The Nation, has written a book that all newspaper men will read with concern and with intense interest. Not a few editors will find in Mr. Villard's book a great deal of material which they may perhaps look upon as unjust. The author complains heartily because of the "commercialization of what should be the noblest of professions."

"While nothing has been set down in malice, the author must admit a bias," writes Mr. Villard in the preface. "It is a bias of one who has belonged to the profession for twenty-six years, when many another fruitful and less arduous intellectual opportunity beckoned; of one who can not witness its rapid decadence without sharp pain. It is the bias of one who, together with three other members of his family, has had the privilege of serving journalistic ideals for a century, as long a consecutive service as that of any other American family."

The essays which make up this volume deal only with the metropolitan press. Included among those discussed are the New York Times and the World, the Chicago Tribune, the Christian Science Monitor (Boston), the Philadelphia Public Ledger, the Louisville Courier-Journal and the Munsey and Hearst newspapers. The book contains a series of tables of newspaper circulations and other journalistic facts that are of value to the student of journalism and of interest to the general reader. While many will not agree with the conclusions drawn by the author, this is undeniably a well written and mighty readable book.

"Some Newspapers and Newspapermen," by Oswald Garrison Villard; cloth; 346 pages. Published by Alfred A. Knopf, Incorporated, New York city. Copies may be ordered through The Inland Printer Company.

"College Standard Dictionary"

To supply the need of all practical dictionary purposes where the large unabridged is too bulky, the "College Standard Dictionary" has been brought out. For statistically minded persons these facts should prove exhilarating: This present volume defines 140,000 terms, includes 2,500 illustrations and 1,325 pages. It gives 15,000 proper names, personal, mythological, geographical, etc. In the department of synonyms it devotes 12,000 lines to 6,000 synonymic treatments. It presents 6,000 antonyms and indicates the correct use of prepositions; also a collection of 1,900 foreign phrases used in English literature and drawn from French, German, Greek, Italian, Latin, Spanish, etc.

"College Standard Dictionary" is printed on Bible paper and handsomely and substantially bound in fabrikoid. Published by Funk & Wagnalls Company, New York city.

A Special Offset Number

The June issue of the *Deutscher Buch- und Steindrucker* (Berlin) was devoted to a review of the evolution and progress of offset printing. Articles by a dozen or more experts illuminate the topic from all angles. Numerous examples of offset work in black and in colors give assistance to the presentation. Those interested in offset printing who are able to read German will find this issue a very instructive publication to add to their library. The address of the publishers is Teltower Strasse 32, Berlin S. W. 61, and the price of the copy is 1 Swiss franc or its present equivalent in other currencies.

"What a Compositor Should Know"

Volume number two of a series of technical handbooks on printing by W. H. Slater, formerly instructor in printing at the Borough Polytechnic Printing Classes, London, England, deals with the art and practice of display as it prevails in the printing establishments in England. This book, which is one of a group to be brought out by the author under the general title "What a Compositor Should Know," deals with the preparation of sketches, the study of decorative material and

type characters, the styles of display, and the art of spacing and whiting out; concluding with a classification of general job printing and detailed instruction for treating each particular class of work. Scattered through the book are numerous reproductions of examples of display and of suggestions for laying out copy. This book is published by the Borough Publishing Company, 132 Church road, Canonbury, London, England, and will be sent for \$1.20 postpaid.

"Havstacks and Smokestacks"

Is it because of early religious training and the persisting influence of reading the Scriptures that an individual seems somehow to feel that when words of wisdom are expressed the author must needs be a prophet with a long beard and flowing robes — a man well along in years — too old and too sophis-



ticated to still possess some traces of a sense of humor? Or is it because of the instinctive regard which the youngster has for the sapience of his elders that makes him look for traces of gray hair or other signs of advanced age when he comes across a book that deals with philosophical observations and thoughts concerning life and the existing order of things? These questions suggest themselves after carefully reading and pondering the solid wisdom expressed in this capital book, "Haystacks and Smokestacks," by William Feather. It so happens that the author of this work - which is made up of editorials that presumably have been published in The William Feather Magazine or in the list of house-organs which he edits, publishes and prints at his establishment at Cleveland, Ohio — is a comparatively young man, as clearly indicated by the accompanying drawing, a reproduction of the frontispiece of the volume.

"For the last few summers I have lived on a small farm near Cleveland," writes the author in his introduction to the volume. "The daily contrast between urban and rural life has stimulated me. The beauty of both haystacks and smoke-stacks has been accentuated. I like the city smokestacks and the country haystacks equally well. I can see beauty in a tree, and I can also see beauty in a steaming, smoking typecasting machine. Into the editorials which make up this book I have tried to weave these two impressions, and I have also included thoughts incidental to living."

Feather is at once an engaging personality. His writings start your brain cells working. Much effect of his written work is no doubt gained by the reader from the ideas that are suggested by the things he leaves unsaid. Printers who get out house-organs, who have to write copy, will find this man's style particularly worthy of study. Charles J. Finger, who presents an interesting character sketch of the author, says: "Feather is no fanatic spending his energy in battering down the ruins of ancient creeds. You do not find him whining and fault finding, putting forth childish complaints and impossible demands. Instead, he is forever advocating sturdy manliness and that culture which comes from thought, study, observation, and sane activity, as opposed to that culture which is mere flaccidity and dilettantism. You search his pages in vain for signs of cupidity, malice, vindictiveness or loose generalizations." This is a good book and it's a book that will do a lot of good in these times when loose thinking is rampant and when hot heads are forwarding panaceas for everything that isn't considered as good as it ought to be.

"The Printing Plant of the Oxford University Press"

Douglas C. McMurtrie's name in any way connected with a piece of printing is synonymous with high quality, and when it appears as the author it gives assurance of historical text matter that is authentic. In the production of this handsome book, of which he is both author and printer, he has achieved beautiful simplicity through deckeled edge laid book paper, well printed in a clear faced type, which arrests attention and makes it a pleasure to look through this delightful fifteen-page specimen. A sketchy history is given of the Oxford University Press from its foundation in 1478 when business was carried on in rented quarters, during its occupancy of the Sheldonian Theater and the Clarendon building, and its removal in 1830 to its present stone structure set in beautiful surroundings. The recital of the care taken in workmanship in everything done in this plant - which is equipped to print in 150 languages - nothing too difficult or exacting, the skill required in certain kinds of work, is an inspiration to the book lover. The reader is impressed with the age of the institution and with the completeness and self-sufficiency of the plant, its ability to take care of almost every item needed in the exquisite bookwork it produces, from paper manufactured in its own mill, type and ink made on the premises, its electrotypes and stereotypes of a quality to fulfil exacting requirements, its collotype department which enjoys a justly famous reputation, the only outside purchases being photoengravings, binder's board and book cloth. This delightful work is published by the Conde Nast Press, Greenwich, Connecticut.

"A History of Engraving and Etching"

The third edition of "A Short History of Engraving and Etching," by Arthur M. Hind, of the British Museum, Slade Professor of Fine Art in the University of Oxford, England, has recently been received. This exhaustive treatise covers the development of engraving and etching from the fifteenth century to the year 1914. Included in it are a chapter on modern etchers and engravers, a classified list of engravers arranged by countries, general and individual bibliographies, and an index. It is illustrated by a frontispiece in photogravure and 110 text pictures.

"A History of Engraving and Etching," by Arthur M. Hind; cloth; 488 pages. Published by Houghton Mifflin Company, New York city. Copies may be ordered through The Inland Printer Company.

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THOUGHT IS THE KEY

"The key to every man is his thought," wrote the great American philosopher, Emerson. "Sturdy and defying though he look, he has a helm which he obeys, which is the idea after which all his facts are classified. He can be reformed only by showing him a new idea which commands his own."

VOLUME COMMEMORATES FRANKLIN'S FIRST VISIT TO PHILADELPHIA



HE youthful Benjamin Franklin with a Dutch dollar in his pocket arrived in Philadelphia on an October Sunday morning, two hundred years ago. To commemorate this event "The Pictorial Life of Benjamin Franklin" has just been published by Dill & Collins Company, papermakers, of Philadelphia. With text as well as pictures, the

book establishes the greatness of Franklin in every one of his many fields of human endeavor. One of the great pictures in the history of America, known to every school boy, is that of seventeen-year-old Ben walking up Market street, with his



Franklin's Arrival in Philadelphia

Halftone reproduction of process color plate used as frontispiece of
"The Pictorial Life of Benjamin Franklin."

future wife, "Debby" Read, staring at his shabby appearance from the doorstep of her father's home. This picture has at last been adequately painted, especially for this book, by N. C. Wyeth.

The important historical events in which Franklin played a leading role have been the subject of paintings by many famous artists, both of his own day and since that time, and these wonderfully interesting pictures are reproduced. For example, they include the comparatively unknown ten Mills paintings which are in the Franklin Union building, Boston. The book shows also all of the Franklin statues that have been erected, and pictures of medals, medallions and other articles and subjects connected with his life.

For the patriotic American and student of history, the most surprising feature to be found in this interesting book is the list of forty-nine achievements accredited to Franklin. These with the pictures give a veritable panorama of the great career of one of the greatest men in all history, bringing home to every reader the overwhelming conviction that the greatness of Franklin is not properly appreciated; that here is a man who has never received half the rightful credit due him.

In his own particular field, that of printer, author, editor and publisher, Franklin's pioneer achievements are unknown, even among printers, publishers and advertising men. This book says that Franklin was the father of modern advertising, and explains why; that he was the first to demonstrate the power of newspaper advertising to sell goods, and that he carried nearly five full pages of advertising in his newspaper, when advertising in other papers consisted of notices of sales of houses and lands, or of runaway servants, and so on.

More interesting still, according to "The Pictorial Life," Franklin drew the first newspaper cartoon, the picture of a snake cut into thirteen sections to represent the thirteen colonies; and was the first to publish questions and answers in a newspaper. Another fact not generally known is that Franklin's *Pennsylvania Gazette* was the best newspaper, and the most successful one, in all the colonies.

But the greatest achievement in Franklin's life was his "deliberate and final choice to dedicate himself to virtue and the public good." He made a comfortable fortune in the printing business in twenty years, and at forty-two years of age retired from active business to devote the remainder of his life to scientific study and to "doing good."

The list of Franklin's achievements for this volume were compiled from the Franklin biographies of James Parton, Epes Sargent, Paul Leicester Ford, Prof. Albert Henry Smith and from other sources, by Brad Stephens, of Boston, who printed the book. Henry Lewis Bullen, librarian, Typographic Library and Museum, Jersey City, New Jersey, wrote a comprehensive account touching the high spots in the life of Franklin. The book is beautifully printed, handsomely bound and is a worthy keepsake in commemoration of the two hundredth anniversary of Franklin's arrival in the Quaker City.

HENRY LEWIS JOHNSON AND HIS LATEST WORK FOR PRINTERS

BY HENRY LEWIS BULLEN

I have just received a right useful book, "Historic Design in Printing: reproductions of Book Covers, Borders, Initials, Decorations, Printers' Marks and Devices, comprising Reference Material for the Designer, Advertiser and Publisher, with an Introduction and Notations," by Henry Lewis Johnson. It is a small folio of 190 pages in stamped leatherette, produced in true Johnsonesque style, sans reproduced. It is the first American work of its kind. Herewith is reproduced a reduction of a specimen page. The title sufficiently indicates the scope of the work, which will be of great assistance to all who are concerned in producing printing of a decorative character, or producing decorative materials for use by printers, or to printers who will find in it hundreds of suggestions for the use of the mass of excellent decorative material now available.

In this book are exhibited examples of the decorative work that made Ratdolt, Gregorium, Colines, De Bry, Badius, Tory, Salomon Bernard, De Tournes, Dürer, Plantin, Du Pre, and other less famous or unknown typographic artists. To quote James Ward, the value of these examples lies in the fact that they are "tried experiments," the classics of this branch of art, acquaintance with which is essential to full apprehension of the achievements and possibilities of the art of printing.

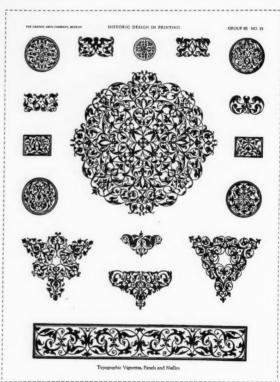
A defect in the book, which should be remedied in future editions, is the failure to give the size of the original. Necessarily many of the examples are reductions from the originals, in which instances the reproductions do not suffer much, if at all; but many of the reproductions are enlargements, made so to fill a page — the one serious fault of the book — with the result that original designs are coarsened and made less beautiful. The details, however, remain as a guide and inspira-



tion to the studious. This book brings the student to original sources. In typographic art we, in America, suffer from copying from each other. One of our greater typographic artists said of these copyists, "Why do they copy from me? Haven't they sense enough to copy from the old masters direct, as I do? There is an inexhaustible amount of good material in the mines in which I am digging." The price of the book is \$15. Copies may be ordered through The Inland Printer Company.

I first met my friend Johnson in 1887, when I sold him a printing outfit for the Hyde Park Times, of which he was editor. He was born in Limington, Maine, in 1867, the son of a Congregational clergyman. His boyhood was passed in Maine, New Hampshire, California and Massachusetts. He graduated from the English High School in Boston in 1885, where he was the editor of the high school Record. Work on the school paper brought him into contact with a good printing house, and determined his career. His first employment was as a reporter on the Boston Traveler. In 1887 he bought an interest in the Hyde Park Times. At the end of two years, in 1889-91, he took a two-year course in mechanical engineering in the Massachusetts Institute of Technology. In 1897 he organized and was director of the first arts and crafts exhibition in the United States. The arts and crafts movement began in Boston, and Johnson has been active in it from the beginning. In 1891 he became director of printing for the Boston Photogravure Company. Process engraving was then in its infancy, and in 1892 Johnson began the publication of the Engraver and Printer, which during the five years of its existence surpassed all previous periodicals in its artistry and

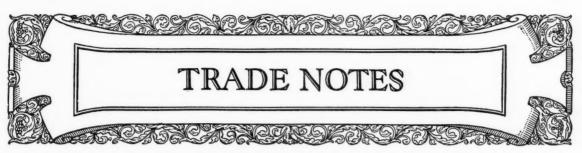
literary contents. In 1900 he headed a movement which brought about the appointment of the Massachusetts State Commission for Industrial Education. In 1892 he established The Printing Art, which under his sole direction for nine years was the indisputable leader among printer's magazines devoted to typographic art and its higher literature. It was a tremendous incentive toward better printing in America. After conceiving the idea of an art magazine devoted to printing, Johnson approached three or four printing houses in Boston for the required financial support. Finally, William D. Orcutt, managing director of the University Press of Cambridge, accepted the proposition and launched the magazine. After Orcutt's withdrawal from the University Press, Johnson found himself compelled to sever his connection with the magazine he had created and made successful. In 1911 he established The Graphic Arts, which immediately took the premier place among printing magazines, continuing through five volumes. In 1904 Johnson brought together the group of progressive printers who organized the Boston Society of Printers, still flourishing, which has exerted a markedly good influence toward better printing. It is the most distinguished association of printers in America. Since 1920 Johnson has been conducting classes in printing in Boston University and compiling and editing the Graphic Arts Quarterly of Masterpieces of Printing, still issuing. The students in his printing class are mainly men engaged in advertising in and around Boston. He will publish in November of this year "Printing Type



Reduction of Specimen Page of Mr. Johnson's Book

Specimens of Standard and Modern Type Specimens, with Notations on Their Characteristics and Uses: a Text Book for School Use."

Here is a record of work for the betterment of our art and industry which is second to no other. It is a record of a dynamic man of modest demeanor, quiet ways and high and sincere ideals — a man who is a master of style, a devotee of art and the enemy of shams and unthoroughness.



Brief mention of men and events associated with the printing and allied industries will be published under this heading.

Items for this department should be sent before the tenth day of the month.

Printed Matter Clinic Held by Health Association

A practical method for the constructive criticism of popular health education printed matter, a "clinic of printed matter," was one of the features of the health education and publicity section of the American Public Health Association at the annual meeting of the association held in Boston during October. Sample sets of printed matter, made up of twenty specimens selected from a supply of printed matter submitted by health agencies in the United States and Canada, were distributed to the audience and were criticized by the "clinicians," Douglas C. McMurtrie, of the Conde Nast Press, New York city, and Prof. Charles E. Bellatty, director of the department of advertising, Boston University. The good and bad features of each were pointed out and suggestions were offered for improvement, after which a few minutes' time was allowed for questions regarding the specimen under discussion. Professor Bellatty paid particular attention to the copy. Evart G. Routzahn, of the Russell Sage Foundation, is chairman of this section of the American Public Health Association

Old-Time Printers to Honor Pioneer Editor

The Old-Time Printers' Association of Chicago is making plans to erect a tablet or monument in honor of the memory of John Calhoun, printer, who was the first publisher of a newspaper in Chicago, having established the Chicago Democrat in 1833. At a meeting of the association on October 14, Arthur Thomas Morey was appointed chairman of a committee to go further into the project. The suggestion was made by A. G. Fegert in the special Chicago issue of Printing.

John Clyde Oswald Praises Newberry Library

John Clyde Oswald, publisher of *The American Printer*, New York city, spent the week of October 15 to 20 in Chicago, where he delivered a number of addresses before various organizations. He spoke before the Chicago group of the American Institute of Graphic Arts and the Chicago Club of Printing House Craftsmen. Mr. Oswald spent considerable time at the Wing Foundation of the Newberry Library and used his findings as the basis of his address before the craftsmen. Mr. Oswald said that the Newberry Library's showing of books on printing is the greatest collection of such

books in the United States and that there is only one European collection he had seen which exceeds it. He believes that the Newberry Library has a nucleus which will eventually grow into the greatest library of its kind in the world.

Japanese Wood Engraver Writes of Earthquake

N. J. Quirk, a wood engraver of Chicago, has received an interesting post card sent to



Tokiwo Shibasaki

him on September 17 from Yamagata-shi, Japan, by Tokiwo Shibasaki, a young Japanese wood engraver, to whom reference has occasionally in the past been made in this journal. Mr. Quirk has given us permission to quote his card verbatim: the 1st of this month the large earthquake has happened in Tokyo and near part of this city. Yokohama is too. Few hours later the fire happened every parts. Many houses brokened by earthquake in Tokyo and Yokohama. My house was burned by fire (also all my relations and customs). All my family escaped to Yamagata city about 250 miles away from Tokyo, where the earthquake has not happened. (Very safe place.) I am starting to Tokyo tomorrow to connect of my business duty, and then will start to Osaka, where is the commercial city and I think there will be a good place for me to work my engraving. I am in only one dress now as a poor man. Hoping you will receive this in your good health, I remain, Tokiwo Shibasaki."

"Fifty Books of 1923" to Be Shown in Chicago

Under the auspices of the American Institute of Graphic Arts there is now on exhibition in the Fine Arts Department of the Boston Public Library a collection of "Fifty Books of 1923." The exhibition is designed to answer "exactly what progress is being made in the United States in the direction of better printing and bookmak-The American Institute of Graphic Arts decided that the best way to find the answer to this was to adopt some standard of bookmaking which could be applied at regular, stated intervals and in the presence of those most directly concerned. In the present exhibition this belief has been given concrete form, says the Boston Transcript.

At the October meeting of the Chicago group of the American Institute of Graphic Arts it was voted to bring the exhibit to Chicago in the near future. The books will be shown at the Newberry Library.

The names of the exhibitors, printers, designers and illustrators of these books constitute a roll of honor. Bruce Rogers and Daniel Berkeley Updike, two of the world's greatest typographers, head the list, the former having in the exhibition seven books designed or printed by him and Mr. Updike four books. Three books are designed by Frederic W. Goudy; three are printed by Douglas C. McMurtrie, and among other individual printers and designers are such noted typographers as William Dana Orcutt, Thomas Maitland Cleland, Carl Purrington Rollins, O. W. Jaquish, Frank Fleming, Henry Wysham Lanier, Edwin and Robert Grabhorn, Walter Gilliss, William A. Kittredge, John Henry Nash and Will Ransom. The list of exhibitors includes:

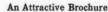
Frank Altschul, Atlantic Monthly Press, Club of Odd Volumes, Everett Currier, Limited, E. P. Dutton & Co., George Simpson Eddy, Thomas Nast Fairbanks, Franklin Printing Company, Porter Garnett, Walter Gilliss, Edwin and Robert Grabhorn, Grolier Club, Edmond Byrne Hackett, Harvard University Press, Paul R. Hoeber, Dard Hunter (whose "Old Papermaking" was produced in its entirety, except binding, by the exhibitor), Japan Paper Company, Mitchell Kennerley, William A. Kittredge, Alfred A. Knopf, Incorporated, Lanston Monotype Machine Company, Macmillan Company, J. Horace Macfarland, Douglas C. McMurtrie, Marchbanks Press, Mergenthaler Linotype Company, Metropolitan Museum of Fine Arts, Norman T. A. Munder & Co., John Henry Nash, Pynson President Nelson Wins Gold Medal in

Printers, Incorporated, Will Ransom, Charles R. Richards, Rogers & Co., Carl Purrington Rollins, Ronalds Press, William Edwin Rudge, Thompson-Ellis Company, Taylor & Taylor, Daniel Berkeley Updike and Wynkoop, Hallenbeck, Crawford Company. These exhibitors are from all parts of the United States, giving the exhibitions a thoroughly national character.

Golf Tournament

Robert W. Nelson, president of the American Type Founders Company, and founder of the beautiful and well appointed Shackamaxon Country Club at Westfield, New Jersey, was the runner-up in Class D division of the New Jersey State Senior Golf Association's three-day tournament held

containing his portrait on the front and bearing his name on the tab. This folder becomes a handy file in which his customers can place the various samples and circulars left with them, and the list of the brands of paper carried by the house as displayed on the folder when opened up makes it a good advertisement for the company.



In the brochure entitled, "How to Get Results From Direct Advertising and the Business of Buying Printing," Punton Brothers, Kansas City, Missouri, "whose business it is to study and execute better printing," have produced an attractive piece of direct advertising that is worthy of preservation. Buyers of printing fortunate enough to receive a copy will find that it contains not only information of immediate value but pointers that should not be overlooked when making advertising plans. Pages devoted to instructions for making layouts, items entering into the cost of good printing, proofreaders' marks, things to remember when preparing specifications for printing, the selection of colors, suggestions for ordering plates, postoffice regulations, and so on, give the reader a more intelligent understanding of the printers' numerous problems and show the necessity for choosing an experienced and capable printer who will relieve the buyer of technical details. The brochure is sent gratis to prospective customers.



Arthur William Peterson, general manager of the Waterloo Evening Courier, Waterloo, Iowa, died on September 25. Jackson McCoy, who has been with the paper for eleven years, the last few years as assistant general manager, will succeed Mr. Peterson as manager.

Near East Orphans Becoming Proficient Bookbinders

The ancient art of bookbinding, for which Armenians have been famous for centuries, is being perpetuated by children under American care. The Near East Re-



Exhibit of Red Wing Printing Company at Minnesota State Fair

Printer Telegraph Machines Create Interest at State Fair

Much interest was taken in the two automatic printer telegraph machines placed on exhibition by the Red Wing Daily Republican at the Minnesota State Fair held in St. Paul during September. It is estimated that about 200,000 persons witnessed the demonstration of these machines delivering the full leased service of the United Press Association and transmitting news and editorial matter between the exhibition and the office of the paper in Red Wing. Other printing plant equipment was on display, and on it a State Fair edition of the paper was printed each day and distributed in large numbers. This is the first time that the latest printer telegraph machines have been shown at a public exposition.

Modern Printing Plant at York, Nebraska

The York Blank Book Company, an enterprising printing plant in York, Nebraska, occupies a three-story modern building. The pressroom is equipped with four Gordon jobbers, a small cylinder, a new Miehle and a high-speed standard news press. On the main floor are the offices and the composing room, where are to be seen a large equipment essential to the performance of first-class work, including four linotypes, a power cutter, typecaster and stereotyping outfit. Two papers are printed in this office, the York News-Times, a daily with American Press Association leased wires, and the York Democrat. The bindery is on the top floor, where all kinds of bindery work can be efficiently handled.

last month on the Shackamaxon Golf Links, receiving the prize of a solid gold medal. Class D is composed of members who have passed their seventieth year, and Mr. Nelson has played in this class for two years. He is the honorary president of the New Jersey Senior Golf Association and is a devotee of the ancient and royal game.

Illustrated Filing Folder

When Ellsworth E. Howie recently joined the sales staff of the Paper House of New



Bookbinding in a Near East Relief Orphanage

England, Springfield, Massachusetts, the announcement sent to the customers in his field consisted of a standard filing folder lief is providing instruction in this craft in all its orphanages for boys and girls who show a special aptitude for the work. The Armenians are said to have preserved more of their ancient literature than any other race, and some of their old volumes of beautifully illuminated text are bound in leather and studded with jewels.

Universal Composing Machine

"A universal composing machine that is really universal is a part of the equipment that printers have, for many years, had visions of, with apparently little hope of its becoming an accomplished fact," writes A. H. De La Rue in The Caxton Magazine, London, England. In his article Mr. De La Rue describes the machine which he claims is shortly to be placed on the market. It will compose type from six-point to seventy-two-point, or produce printed sheets of music, ruling the staves in any required position, printing the notes and signs and putting in the letterpress at the same time. Mr. De La Rue's description of the new machine follows:

of the new machine follows:

The writer had the privilege a few days ago of seeing the machine, an invention by a clergyman, the Reverend T. Walton, Vicar of St. Andrew's, New Cut, Lambeth, S.E., and was particularly impressed with its simplicity, ease of manipulation, and low cost. Considering its manifold uses, it will probably be sold at less than one-third the cost of any composing machine on the market.

The machine, to a certain extent, resembles a typewriter, except that the platen is flat and no ribbon is used, the inking of the letters being done with printing ink and a small printer's roller. Sup-

The machine, to a certain extent, resembles a typewriter, except that the platen is flat and no ribbon is used, the inking of the letters being done with printing ink and a small printer's roller. Supposing the machine is being used for producing music; a clean sheet is put into the machine and the platen placed in its farthest position on the right, the penwheel is brought into position, and the platen drawn to the left. This action, which is a waste one on the ordinary typewriter, is utilized for ruling the five lines ready for the music notes to be placed in position. The raising or lowering of the platen to enable the operator to print the notes where necessary is accomplished by means of an ingenious but simple, mechanical device. The letterpress can be put in at the same operation, so that a complete sheet of music is produced in a very short time. Should there be various sizes and faces of type matter, the change from one to the other can be made in ten seconds. The alignment and spacing can be regulated to half a point. The ease with which a sheet of music can be reproduced on a lithographic plate either by a negative or by the Vandyke process is well known to most lithographic printers; or a sheet of litho transfer paper and transfer ink could be used, and the result transferred to the printing surface, giving a clean result and eliminating nearly all the costly time spent in "cleaning up" that operates when transfers are taken from pewter plates. The results from the machine are in no way blurred, but as

placed in convenient receptacles so that the operator can change from one to the other without unduly altering his position and with the minimum waste of time. As soon as the tray is lifted from the machine, all the types are automatically locked in position, and the trays can be stored vertically like books on a shelf, according to the class of work

metal from the linotype pot and pour it on the mat. This caster makes cuts three newspaper columns wide by eleven inches. Mats made on this machine, it has been demonstrated, do not blister and there are no "chilled" spots left in the cut.



Linotype at Radio Show

the machine is required for, for example, eastern languages, continental languages, etc., and different series of types. The engineers who have undertaken the manufacture of these machines are Charles Wright, Limited, Edgware, Middlesex.

Electric Caster Box

One of the new devices that created much interest at the Pacific Coast Graphic Arts Exposition, Oakland, California, was the electric caster box exhibited by the Beard Electric-Caster Company, Seattle, Washington. This device is gaining great popularity in smaller newspaper offices where a

Linotype Exhibited at New York Radio Show

During the New York Radio Show, held from October 6 to 13, four representatives of the New York World were kept busy in taking care of the thousands of radio fans who visited its booth to see the Model 8 linotype in action. A slug bearing his name and address was presented to each visitor as a souvenir, and two operators worked steadily in order to supply the demand for hundreds each day of the show. Radio maps listing the broadcasting stations were also given away.

Printed Pictures, How They Are Produced

This was the title of an exhibition staged by the American Institute of Graphic Arts at the Art Center, New York city, during the month of October. Here photoengraving was glorified by being shown in art galleries. That the public appreciated it was demonstrated by an attendance greater than ever before present in the same galleries. Burton Emmett, to whose excellent judgment the success of the exhibition was due, explained in these words the value of an educational exhibition of this kind.

"In a few short years picture publishing has been brought from a slow, laborious, uncertain, costly process to an everyday commonplace of the greatest speed, simplicity and accuracy. We are literally dependent in every phase of life on this kind



Electric Caster Box Exhibited at Pacific Coast Graphic Arts Exposition

sharp and clean as the best printing. The machine, as above stated, will print type matter from sixpoint to seventy-two point, any number of faces, and the change from one kind to another is accomplished very simply. The types are carried in circular trays, and these, when not in use, can be

limited amount of casting is done from stereotype mats. This caster does away with the melting pot with its fire and fumes. All that is necessary is to turn on the electricity from a lamp socket, dip the

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and profusion of picture publishing, and only those of us who are actually engaged in reproductions, or in using reproductions of pictures, seem to have a bowing acquaintance with this most interesting work."

In the first gallery were shown, largely from Burton Emmett's collection, varied examples of wood engraving; line, stipple, mezzotint and aquatint engraving, as well as art lithography. Cases in this room contained the tools and plates used to produce the prints. There were also hand typographic, intaglio and lithographic presses, on which the different styles of printing were demonstrated.

The first thing to attract attention in the large main gallery was the latest photoengravers' camera and stand, signifying that all the printed pictures there had passed through the camera. The exhibits on the wall were classified into line engraving and Ben Day; halftone in monotone; three and four color engraving; newspaper engraving and rotagravure. The printed pictures were honored by being hung on the line, with the copy from which they were made above this distinct line. The paintings and drawings used as copy were worth about \$100,000.

An interesting feature was an historical exhibition from the S. H. Horgan collection. One case showed the beginnings of line engraving, with portraits of the fathers of engraving, from Niecephore Niepce and his engraving of one hundred years ago; another the first practical halftone with a date, the New York Daily Graphic of March 4, 1880, which contained two halftones, one a combination with line. There was a showing of the first practical three-color block by William Kurtz, of New York, with the publication of March, 1893, in which it was printed, with examples of two-color work and the latest achievements in photoengraving and printing in color.

Rotagravure, the invention of Karl Kleitsch, was represented by a portrait made by the inventor's method, and beautiful examples of his work, together with an insert from THE INLAND PRINTER of December, 1908, in which the first portrait was printed in colors by rotagravure. Miscellaneous methods of engraving filled another case, from a complete exhibit of the chalk method down to Powers' double-surface halftone which helps with makeready. How music plates are engraved and printed was also shown as well as other out-of-theordinary methods of engraving. Among the exhibits was a print of a halftone seven feet long and two feet wide made in Chicago in 1900. One case contained lithographic exhibits, another all the steps in photoengraving methods. These educational exhibits attracted much attention.

A most valuable educational feature of the exhibition was the bringing to it of classes of students when the galleries were thrown open to them exclusively. Over two hundred of the apprentices to photoengraving in New York city attended one evening, when S. H. Horgan gave a talk on the history of the various engraving processes that are most successful today and indicated the direction they are likely to take in the future. His instruction was illustrated by

the exhibits on the walls and in the cases. Besides the general public who studied the pictures and labels with great interest it was noticeable that publishers, advertising agents and engraving buyers visited the galleries in great numbers. One thing every one learned was that by comparing originals with the printed results there was little left to improve the engraver's work, and another thing frequently remarked was the great number of methods available for producing printed pictures. The photoengravers in their collective advertising campaign could present similar exhibitions in their cities with valuable results.

Broadcasts Talk on Typesetting Machines

Comments made on the talk on typesetting machines recently broadcasted from New York city by radio by H. G. Willnus,



H. G. Willnus

secretary of the Intertype Corporation, indicate a great general interest in this subject. Requests from all parts of the country have been made for copies of the talk, as well as for a showing of the company's four-reel motion picture on typesetting machine operation and manufacture.

Addresses Chicago Organization of Master Printers

"Men in our business have learned—and those who have not are learning rapidly—that printing that is worth doing at all is worth doing well," said A. J. Fehrenbach, associate editor of The Inland Printer, in a talk entitled "Making Good Impressions," which he delivered on October 16 before the Calumet Ben Franklin Club, Chicago.

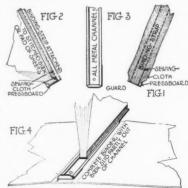
"Printing, to accomplish its purpose, must make a good impression upon the 'ultimate consumer.' It must make a good impression not only on the man who buys it, but also on the individual who is influenced by the message carried by a neatly executed piece of printed literature," continued the speaker.

"Before a piece of printing can do that it must represent a thoughtful conception, an effective layout, skilful handling of types, appropriate paper, illustrations and color, and good presswork. The idea that it is of value should be expressed in good craftsmanship.

"Ours is a noble craft; let us not degrade it by cutting prices, skimping on quality, and rushing it through the various processes so that all the profits are squeezed out of the job. You can not build a decent business along those lines. You can not serve the interests of your customers with such practices. 'Cheap John' printers who carry on business in that way are unsocial; they are a detriment to the community, to themselves, to the industry, and to progress. Of course, there are those among us who say that most customers are wont to place their printing with the plant that can make the cheapest price. Each and every one of you knows that this is not consistently true, but that the customer places his printing with the man whom he can trust, with the printer who will turn out a job that represents good craftsmanship - the job that will fulfill its mission. You have to make a decent and fair profit - you have to make a profit that will enable your business to grow, that will make it possible for you to add new machinery and processes as they are developed in the industry, and thus be better able to serve your clients in the future. A prosperous printing concern in the neighborhood is an asset to the community, whereas the cut-throat practitioner is a distinct detriment."

New System of Binding Sheets

The Midwest Book Bindery, 442 North Wells street, Chicago, has recently brought out an improved system of binding padded sheets, flat-backed books and saddle-bound pamphlets. The new method makes possible the use of re-usable covers on many forms, such as checks, notes, receipts, sales and order slips, business cards, bills of lading, catalogues, 'phone books, directories and similar things. It is applicable to any book or pad where it is desirable or necessary to use the cover more than once. This binder can be made in any size or of any material as long as it has a stiff board backbone.



How New Midwest Binder Is Used

To this backbone is riveted a metal panel of the same length as the pad. A pressboard strip on the backbone of the pad slides into a metal channel, the cover rivets acting as a tightener to hold the pad in place.

James F. Newcomb & Co. Open Downtown Branch

Expansion in the direct advertising creative and production department of James F. Newcomb & Co., New York city, has necessitated the moving of this department into larger headquarters at 229 West 28th street, where the complete printing plant and offices purchased from the Hiram Sherwood Printing Company will be occupied to take care of this end of the business. Since the formation of this department two years ago with Robert E. Ramsay in charge the increase in business has been remarkable. The general printing department and the executive offices of the company remain at 441 to 447 Pearl street.

Latham Machinery Company **Announces Changes**

The Latham Machinery Company announces several changes in personnel. Hubert J. Sheer has been transferred from the managership of the Philadelphia office to the branch in New York city, where he will be in charge of the sales office as well as of the service station maintained for the convenience of users of Monitor wire stitchers and other equipment handled by the company. H. G. Louv will be his assistant in this work. James E. Malone has taken Mr. Sheer's place in the Philadelphia office. Robert G. Owens, of Jamestown, New York, has been placed in charge of the territory in western New York, Pennsylvania and northeastern Ohio.

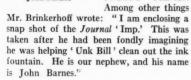
Ludlow Typograph Company Appoints New Advertising Manager

R. Earle Williamson, who for the past three years has been in charge of the advertising department of the United Y. M. C. A. Schools, has recently been appointed advertising manager of the Ludlow Typograph Company, Chicago. A diversified experience gained in the advertising department of several commercial firms as well as in the giving of advertising instruction fits him for success in his new appointment.

Printing Office "Imp" Helps Clean Ink Fountain

As he is still too young to be called the printing office "devil," John Barnes, the







Booklet Issued by Chandler & Price

The Chandler & Price Company, Cleveland, Ohio, has recently issued to printers an interesting booklet entitled "The Chandler & Price Craftsman," all the printing in which was done on a Craftsman press. The book is a good example of advertising a product by the work it does. Additional copies will be sent to printers on request.

S. A. Bartels Now Superintendent of The Henry O. Shepard Company

S. A. Bartels, formerly foreman and manager of the Fred Klein Company, Chicago,



S. A. Bartels

has been appointed mechanical superintendent of the Henry O. Shepard Company, Chicago. Mr. Bartels learned the printing trade in New York city and was for four years head compositor of the book and job department of the Brooklyn Daily Eagle. In 1910 he finished the I. T. U. course. He has spent two years with the specimen department of the American Type Founders Company, Jersey City, New Jersey. Mr. Bartels is instructor in typography at the Medill School of Journalism, Northwestern University, Evanston, Illinois, and is author of a volume entitled "Type and Copy Computer." He is thirty-seven years of age and was born in Amsterdam, Holland.

Harry F. Bennett

The death of Harry F. Bennett, president of the Chicago Metal Manufacturing Company, Chicago, came as a great shock to his many friends in the printing trade. Mr. Bennett died of pneumonia on September 27 after a week's illness.

Linotype Company Has Instructive Exhibit at D. M. M. A.

A comprehensive showing of linotype typography was staged by the Mergenthaler Linotype Company at the St. Louis convention of the Direct Mail Advertising Association held in St. Louis during October. Among the helps to advertising men which were freely distributed at the booth were specimens of the various linotype faces,

copies of The Linotype Bulletin, as well as the company's Layout Kit and the "Manual of Linotype Typography," all of which are of great value to those who plan good printed matter.

J. P. Black & Co. Printing Plant Under New Management

On October 1 Clarence G. Mead and Charles C. Grede, both formerly with Poole Brothers for many years, assumed the active management of the printing business of J. P. Black & Co. The new firm is styled the J. P. Black-Mead-Grede Company, and the personnel of the old organization will remain practically unchanged. Both men are well known in and around Chicago, Mr. Mead as a printing sales executive of long experience, and Mr. Grede as one of the leading production men in the industry.

Plate Printer Missing

Charles Schalda, a photogravure plate printer and stationery dry printer of New York city, has been missing since October 1. The New York Employing Printers Association, Printing Crafts building, New York city, is helping his mother in efforts to find trace of him and will appreciate receiving information regarding his whereabouts.

Move to Larger Quarters

The Direct Mail Advertising Association, whose headquarters since January, 1921, have been at 770 Penobscot building, Detroit, Michigan, recently moved to 2842 West Grand boulevard, Detroit, where much larger and more convenient quarters have been fitted up.

New Emblem Is Adopted by United Typothetae of America

Herewith is reproduced the mark of the United Typothetæ of America, designed by



Bruce Rogers, and officially adopted by the Executive Committee of that organization during April of this year. This emblem was accepted after more than two years of study and debate, and the careful consideration of drawings submitted by many prominent designers of the country.

Big Enrollment in Journalism Courses

The registration of students in the professional journalism courses in the School of Journalism of the University of Missouri exceeds three hundred, and indications are that the enrollment will exceed that of any previous year. There are students from twenty-one States in the union, and from the Philippine Islands, China, Argentine Republic and Brazil.

Distributes Handsome Wall Display

The Goes Lithographing Company, Chicago, is sending out to the trade a large wall or window display which illustrates graphically the possibilities of that concern's product. The forms illustrated include lithographed blanks especially arranged for stock certificates, bonds, diplomas, certificates of award and bank statements of condition, as well as an unusually large and

diversified assortment of bordered blanks of numerous colors, sizes and proportions. The bordered blanks have no wording upon them. The display reproduces in full size



Handsome Wall Display

and in the regular colors a representative assortment of the Goes blanks. The display is 32½ by 44½ inches and can be furnished either mounted upon 100 point board with an easel and a hanger attached to it, or tinned at the top and bottom. Those desiring a display can secure one by addressing the company.

Word From Japan

Robert Fulton & Co., Limited, Yokohama, Japan, have opened temporary offices in care of J. M. MacDonald & Co., postoffice box 36, Kobe, Japan, and would appreciate receiving catalogues and prices of printing machinery of American manufacture, as all information of this kind was destroyed in the earthquake.

Brief Notes of the Trade

Roy C. Kern has resigned as manager of the St. Louis branch of Barnhart Brothers & Spindler and has opened an automobile selling agency in Kansas City.

Gene Kelly, until recently western Pennsylvania district manager of the United American Metals Corporation, has been transferred to the New York city sales office of that company.

E. C. Young, for several years business manager of the Chronicle Publishing Company, Halifax, Nova Scotia, has resigned to become treasurer of the Globe Printing Company, Toronto, C. F. Koehler, for the past eight years general manager of the A. W. McCloy Company, stationers and printers, Pittsburgh, Pennsylvania, has severed his connection

with the company. Mr. Koehler entered the Mc-Cloy business as city salesman in October, 1909, and for six months prior to his promotion as an executive he represented the firm as salesman in the out-of-town territory.

The printing establishment heretofore known as the Peters Publishing & Printing Company, Baltimore, Maryland, has changed its name to the Belvedere Press, Incorporated, according to an announcement made recently.

James A. Thigpenn, who for many years was head of the art department of the Dixie Engraving Company, Jacksonville, Florida, has recently become associated with the Respess-Johnson Engraving Company, of that city.

At the annual meeting of the Typothetæ of Washington the Committee on Necrology reported the deaths of Charles Whitman Osgood, Charles P. Hancock,

and Warren G. Harding, which occurred since the last annual meeting of the organization. Resolutions adopted at the time of the death of President Harding, an honorary member, were read.

The Independent-Reporter Company, Skowhegan, Maine, has issued an illustrated booklet in commemoration of the one-hundredth anniversary of the establishment of a newspaper in Somerset county, Maine. Historical matter and the views of printing equipment contained in the plant make this an interesting booklet.

The southern branch of the Intertype Corporation has been moved to larger quarters in the McCall building, 77 McCall street, Memphis, Tennessee, where a substantial stock of intertypes will be kept on hand for fire orders and other rush requirements in that territory.

With a class enrollment of 570 students and with 328 students registered in the four-year course of journalistic studies, the Course in Journalism of the University of Wisconsin has just begun its eighteenth year.

Harry L. Gage, assistant director of typography of the Mergenthaler Linotype Company, and a recognized authority on typography, delivered an address on "Human Interest in Type" before the Brooklyn Advertising Club on October 23.

J. S. Wood, who has been in the linotype and job printing business in Lincoln, Nebraska, for several years, is taking a year's rest because of ill heath. His linotype department was recently disposed of to Ralph Robuck, and the job department has been leased for one year to E. E. Kipp and George F. Thomes.

Wisconsin daily papers print 536,347 copies each day except Sunday, according to figures compiled by the department of agricultural journalism at the University of Wisconsin. The statistics were compiled from the various publishers' reports in newspaper directories. Thirty-five Badger cities boast a daily; five dailies issue a Sunday paper. There are fifty-four dailies in the State, seven of which are printed in a foreign language and forty-seven in English. The largest paper in the State prints more than one hundred thousand copies daily; the smallest about nine hundred.



Reproduction of poster used by the American Red Cross for the Annual Roll Call, November 11 to 29, 1923

THE INLAND PRINTER | WANT ADVERTISEMENTS

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 72

NOVEMBER, 1923

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association (Paphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter.

Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly. remitting promptly.

remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

ADVERTISING RAILS

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for

FOREIGN AGENTS

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENNOSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEK. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEK. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. Oudshoorn, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; Minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

A TRAVEL BOOK of especial interest to printers. Sam Murray's "Seven Legs Across the Seas," an entertaining and instructive story of a 73,000-mile journey in Africa, Australia, Asia and other lands by a well-known printer; 408 pages, illustrated, \$2.50 postpaid. MOFFAT, YARD & CO., publishers, 31 Union Square West, New York city.

BUSINESS OPPORTUNITIES

ONLY NEWSPAPER AND JOB SHOP in central Illinois town of over 1,000; established 15 years ago by present owner, and never before offered for sale; big run of job printing at good prices; office exceptionally well equipped, except machine; gross business from \$5,000 to \$6,000, on expense of \$1,800 to \$2,000; first eight months of 1923 shows \$3,571.27, expenses \$1,509.43; plant located in own brick building; price \$8,000 for both, cash or bankable paper; prefer to sell both, but might sell plant alone; price \$4,000, which is less than equipment and stock will invoice; not a run-down proposition, just tired of newspaper game. If interested and can qualify as to cash, write for full particulars. THE NEWS, Cerro Gordo, Ill.

COME TO CALIFORNIA—McNEIL BROS., Pioneer Druggists' printers and stationers, 926-928 Fillmore street, San Francisco, offer their business for sale; only reason: getting old; rare opportunity. Full particulars on appli-

A PRINTING PLANT centrally located in heart of Los Angeles, California, fully equipped; cylinders, job presses and complete bindery for catalog, booklet and color printing; A-1 clientele; clearing from 8200.00 to \$1,100.00 per month NET; owner retiring from active business is selling equity at cost \$\$-\$14,000.00 cash for limited period; can prove conclusively the worth of this proposition to responsible parties. ERNEST G. KLEIN, 1020 N. Mariposa avenue, Los Angeles, Cal.

FOR SALE.—Complete outfit, including power press, two linotype machines, folder, job and advertising type, etc., of the Boone County Pioneer plant for sale on account of discontinuance of Pioneer; value \$8,500, price \$5,000 f. o. b. Boone. S. G. GOLDTHWAITE, Boone, Iowa.

FOR SALE — Live job printing plant in best manufacturing town of 50,000 in southern Michigan; average \$25,000 yearly for past 5 years; wonderful opportunity for a hustler; must be sold on account of owner's health; can be bought right. For full particulars write N 940.

WANTED — A partner who can sell and manage for a small progressive printing plant near San Francisco; sales last year \$28,630.20, all charges made according to U. T. A.; firm has an excellent reputation both as to credit standing and quality of work. N 944.

WANTED TO LEASE, with option to purchase, good country weekly or small job shop. Give full particulars in first letter. N 927.

FOR SALE — Three press, good live job printing office in northern Indiana city: price \$4,000. N 863.

GOING PRINTING PLANTS FOR SALE — \$ 80,000 plant near Chicago, \$ 35,000 plant in Ohio, \$ 18,000 plant in New York city, \$ 4,500 plant in New York city, \$ 6,500 plant in New York city, \$ 10,000 plant in New York city, \$ 10,000 plant in New York city, \$ 10,000 plant in Oklahoma, \$ 12,000 plant in Oklahoma, \$ 12,000 plant in Pannsylvania, \$ 2,500 plant in New Jersey, \$ 20,000 trade composition plant on Pacific Coast.

Above list shows some of the going businesses in our hands for sale; some are offered because owners have made their pile and wish to retire, some because of other interests. All are in daily operation where personal investigation is welcomed. The buyer of a going business saves himself much of the time and expense necessary to build up a business from nothing. Ask for details of any plant that may interest you. BAKER SALES CO., 200 Fifth Ave., New York.

Megill's Patent SPRING TONGUE GAUGE PINS



MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. E. L. MEGILL, Pat. and Mfr. 761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES



VISE GRIP Send for booklet this and other styles

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COTTRELL ROTARY MAGAZINE PRESS, using web either 12½, 25, 37½, 50 or 62½ inches in width: will produce 4-8-12-16-32 and 40-page signatures; equipped with 15 H.P. A. C. motor, 220 volts, 60 cycles and full control system; press is in excellent running order; may be seen in operation. GOSPEL TRUMPET COMPANY, Anderson, Ind.

FOR SALE — Harris automatic presses: three (3) two-color S.1 (16 by 20) presses; three (3) one-color S.1 (16 by 20) presses; two (2) one-color E.1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. N 833.

FOR SALE — Three shipping tag machines for printing from roll in one or two colors on one side or both sides at one time, metal eyelet at same operation; built by Swift Machine Company, Bordentown, New Jersey; same in good condition. N 947.

FOR SALE — Printing plant now making \$6,000 to \$10,000 a year: city of 30,000, 42 miles from New York city; two cylinders, two jobbers, two Millers, linotypes, etc.; fine opportunity; reasonable terms. G. P. WHITE,

ONE COX DUPLEX flat bed rotary press; prints eight pages at once from roll; 7-column, complete with 8 chases, 10 H.P. motor, 220 volts, 60 cycle, 3 phase; \$3,000 f.o.b. cars Minneapolis. PRINTERS' SUPPLY COMPANY, 306 S. 6th street, Minneapolis, Minn.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

FOR SALE — One Mann litho hand offset proving press, size 22 by 33 inches; one hand transfer press with slab, size 32 by 42 inches. ROTO ENGRAV-ING & PRINTING CO., Bound Brook, N. J.

FOR SALE—One Brackett stripping machine, model No. 1, cost \$1,685.00 less than a year ago; practically never been used; price \$1,000. INTER-COLLEGIATE PRESS, Kansas City, Mo.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-I condition; reasonable price. N 787.

FOR SALE at a big bargain; 32-inch paper cutter, rotary board cutter, shear and standing press. L. FALK, 1206 — 39th street, Brooklyn, N. Y.

FOR SALE — One No. 7 Boston wire stitcher; less than a year old; used very little; price \$350. INTER-COLLEGIATE PRESS, Kansas City, Mo.

FOR SALE — Meisel adjustable rotary press, maximum sheet 36 by 48 inches. EASTMAN KODAK COMPANY, Kodak Park, Rochester, N. Y.

FOR SALE — 00 Michle cylinder press, good as new; less than five years old; a bargain to quick buyer. For full particulars write N 943.

FOR SALE — Complete Miller saw-trimmer equipment, less than one year old. J. A. RICHARDS COMPANY, Kalamazoo, Michigan.

FOR SALE — Oak stencil cabinets, tops and bases; no reasonable offer refused. KABLE BROS. CO., Mt. Morris, Ill.

- 40-inch Kidder slitting and rewinding machine; excellent con-argain. N 941.

FOR SALE - One 6-foot lift revolvator, in fine condition, \$150.00, N 938.

HELP WANTED

Bindery

BOOKBINDER SUPERINTENDENT — Practical bookbinder, thoroughly experienced in all branches of the trade, with proven executive ability to take charge of complete trade bindery, 50 to 75 people. Give references, age and salary desired in first letter. THE MASTER PRINTERS ASSOCIATION of Cleveland, Ohio, 307 Standard Theatre Bldg., 811 Prospect avenue.

BINDERY WORKING-FOREMAN in small printing office pamphlet bindery wanted; must be competent on cutter, Cleveland folder and other bindery machinery; must be member Bookbinders' union; shop in New England; state experience and minimum salary to start. N 930.

ALL-AROUND PRINTER-OPERATOR wanted in the best city of ten thousand in the country; weekly newspaper; number 5 linotype; union; scale \$42.00. THE INDEPENDENT, Twin Falls, Idaho.

Managers and Superintendents

SOMEWHERE THERE IS A MAN for whom we have an excellent position—an energetic, capable individual to whom we can look for results; must be thoroughly familiar with modern print-shop practices, must have executive ability and be thoroughly familiar with costs and operation methods to assume the responsibilities of office management; permanent proposition with an establishment doing an exceptionally fine class of work; state salary expected. N 746.

FOREMAN-SUPERINTENDENT WANTED in small Massachusetts print shop; should be expert compositor, thoroughly understand all branches printing business and get maximum production, planning efficient operation from office to customer; membership in Typo union necessary; 44 hours.

SUPERINTENDENT of printing office in Ohio city; employing about sixty people and consisting of linotypes, cylinders, jobbers and complete bindery; state experience fully, giving references and salary wanted. N 945.

SALES BOOK SUPERINTENDENT — Must have experience in this or similar line; excellent opportunity; state full qualifications and salary expected. NATIONAL SALES BOOK CO., Long Island City, N. Y.

Miscellaneous

LEARN LINOTYPING, MONOTYPING or Intertyping at home in spare time; steady, clean work at \$55 a week; easy to learn through amazing invention—The Thaler Keyboard. Mail postcard or letter for free book and details of special short-time offer. Write NOW. THALER SYSTEM, 211 Loan & Trust Bldg., Washington, D. C.

FOREMAN for platen shop; experienced man; modern plant, Miller feeder: new building; 48 hours, \$40.00, Saturday half day; permanent; owner outside most of time; university city 18,000, sixty miles from Indianapolis: married man with family desired. Write fully, giving references and qualifications. VAN VALER PRINTING & STATIONERY CO., Bloomington, Ind.

WANTED AT ONCE — A good reliable pressman and make-up man: one in sympathy with Berea College ideals; single man preferred. Apply H. E. TAYLOR, Berea College, Berea, Ky.

SALESMEN calling on printing plants will find it to their financial interest to communicate with the CHALMERS CHEMICAL COMPANY, 123 Chestnut street, Newark, N. J., manufacturers of PHENOID INSTANTANEOUS type cleaner. The product is well-established, highly esteemed by the tradenationally advertised and backed by a guarantee.

GOOD CYLINDER PRESS SALESMAN wanted for Pacific Coast: satisfactory salary and commission; splendid field, and good start already madwith the best two-revolution press now on the market AMERICAN TYPE FOUNDERS CO., 500 Howard street, San Francisco, Cal.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

WANTED — Printing salesman; one who can get results. N 936.

WANTED — Experienced photo-engraving solicitor. QUALITY ENGRAV-ING CO., Inc., 50 Bridge street, Worcester, Mass.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of intertypes and linotypes; whatever machines are in use, Bennett's system, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Twenty-two linotypes; new Model 14; established 1906; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN, good executive, mechanic and producer, competent in all branches, familiar with folding and other machinery, wants position.

BINDERY FOREMAN would like position as foreman of large edition bindery or bindery doing diversified binding work. N 932.

WHY NOT NOW — You want a man that can rule, forward and finish acceptably; can do anything in bindery line. N 946.

Composing Room

COMPOSING ROOM FOREMAN — Monotype combination operator desires change; good executive and systematizer, understands thoroughly both operating and mechanically the Monotype system; at present in charge; best references. Address all particulars to N 934.

POSITIONS WANTED by man and wife in same city; man, combination monotype operator four years; wife, linotype operator, nine years; both competent operators; non-union. N 950.

Ink Maker

SITUATION WANTED by young man with 8 years' experience making printing ink. JOHANNES FOGHT, 424 W. 57th street, Chicago, Ill.

PROCESS WORK —and The Printer

A Quarterly Magazine

The Organ of the New Printing Era, dealing with Photo-Mechanical Printing, Illustrative Processes, and all matters of current interest to Process Workers and Printers generally; both British and Foreign ideas as to theory and practise are intelligently and comprehensively dealt with. Special sections dealing with Gravure, Offset, Collotype and Letterpress Printing. PER ANNUM \$1.50, Post-free. Specimen Copy \$0.40.

Specimen copies may be obtained from The Inland Printer Company on request. A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Percy Lund, Humphries & Co., Ltd. Three Amen Corner London, E. C. 4. Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C. 4.

Please Mention THE INLAND PRINTER When Writing to Advertisers

Managers and Superintendents

PRODUCTION SUPERINTENDENT desires change to modern plant where quality production and shop morale are essential; 4 years as superintendent; formerly pressroom foreman; efficient executive in every department; plenty of FEP and ambition; preference to south or central states; salary last consideration. For reliable plant producing plenty of color work, wanting quality with systematic management, communicate with N 851.

AVAILABLE PRINTING EXECUTIVE—The experience of 40 with the vigor of 30; broad training nearly all branches printing, binding, paper, prices; hard worker accustomed to responsibility; artistic but sane; sound judgment; exceptional references. N 937, care Inland Printer, 41 Park Row, New York city.

MANAGER-SUPERINTENDENT — Thoroughly experienced in all branches of the printing trade; several years' experience in estimating, buying, selling, cost accounting, production; capable of taking complete management of \$50,000 to \$100,000 business; small city, Ohio or eastern states preferred. N 049.

SUPERINTENDENT OR MANAGER, 23 years' experience, 12 years as executive in two high-grade printing and lithographing plants; have executive ability, gained through practical experience, to keep up a high quality of work and build up efficiency in production; understand costs and can estimate. N 784.

WANTED — Position as layout man or superintendent; 20 years' experience in all branches of the printing business; expert typographer, familiar with all printing machinery and all classes of printing, good systematizer; will accept management of country newspaper; best references. N 926.

WANTED — Position as manager of representative printing concern; twenty years' successful experience; familiar with every detail of the business; age 38, married. N 935.

Pressroom

MECHANICAL SUPERINTENDENT who has consistently produced highclass work for some of the best houses in the country; has a wide experience in all kinds of printing, including four-color rotary, perfecting rotary and flat-bed presses; a man whose record demonstrates his ability to handle presses and men efficiently; references convincing. N 939.

POSITION WANTED — Cylinder pressman, who thoroughly understands halftene and color work, desires to hear from firm in northern or eastern states; can produce work of standard quality and give entire satisfaction; if you are looking for one of those few men that have made presswork a quality product write N 942.

PRESSROOM FOREMAN—Thoroughly familiar with all classes of commercial and job printing, also catalog work; familiar with automatic machines; good executive and can get results; desire position. N 908.

CYLINDER AND JOB pressroom foreman now open for engagement; thoroughly competent to handle all kinds of black and four-color process work; best of references; non-union. N 931.

Salesmen

SUCCESSFUL PRINTING MACHINERY and supplies salesman, 20 years' experience, desires to represent manufacturer; at present located in New York city, but prefers locating elsewhere; no objection to traveling. N 948, care Inland Printer, 41 Park Row, New York city.

WANTED TO PURCHASE

WANTED — One P-2 Harris Blanker press, either one or two color, for prompt delivery; must be in good running condition. Advise best price and delivery. GLASSINE BAG & NOVELTY CO., Rhinelander, Wis.

WANTED TO BUY — Miller saw-trimmer, 44 or 50-inch Miehle press, Hamilton cut cabinet, steel top imposing table; must be in perfect condition. Give full details. N 928.

WANTED — Small Harris two-color press. In replying state full particulars and price. N 860, care Inland Printer, 41 Park row, New York city.

WANTED — A second-hand Meisel adjustable rotary press, printing two colors on one side preferred; very much interested. N 836.

WANTED FOR CASH — Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

BUSINESS DIRECTORY

Bookbinding Machinery

H. P. STOLP & CO., 234 S. Desplaines street, Chicago. Specialists in rebuilding book sewing machines, case making machines, casing-in machines, folders and folder feeders. Real service.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.
Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calender Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1924; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders

Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Cylinder Presses

BARNHART BROTHERS & SPINDLER.— For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Mat and stereo. machinery. Battle Creek, Mich.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 53/4x9½ inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Expert Printing Press Service

PROMPT, ACCURATE AND EFFICIENT field expert on cylinder and webfed flat-bed presses; guaranteed Duplex and Comet service, including new Duplex Model E: instruction and appraisals; limited service by mail. I. E. HURLBUT, 600 E. Walnut st., Des Moines, Iowa.

Gold Leaf

LEAF for any purpose — roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Halftone Overlay Process

INSTALL DURO OVERLAY PROCESS. Simple, practical, inexpensive. Write for samples, terms. Makes halftones print right. 804 Bartlett avenue, Milwaukee.

Job Printing Presses

BARNHART BROTHERS & SPINDLER .- For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th Street, New York city.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

MICHENER'S EMBOSSING COMPOSITION

Hard as stone; counter-die ready for use in two minutes; softens quickly by hot water, gas flame or torch; remeltable, can be used over again. For Cold Embossing on platen presses. Each package has full instructions and hints on embossing and register work (over 2,000 words). You don't have to buy a book to learn to do good embossing. On the market for 20 Years. Send for a package today.

\$1.00 per package, prepaid

SOLD BY MOST LIVE SUPPLY DEALERS
USED ALL OVER THE WORLD

A. W. MICHENER, Mfgr., Grand Haven, Mich. (the printing machinery city)

Please Mention THE INLAND PRINTER When Writing to Advertisers.

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Nantralizers

UTILITY HEATER CO., 239 Centre street, New York; Electric and gas ma-chines that stop offset and electric troubles, quick-dry ink; safe for all presses,

Numbering Machines

HAND, typographic and Special, THE AMERICAN NUMBERING MA-CHINE CO., Brooklyn, N. Y.; branch: 123 W. Madison street, Chi-

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

BARNHART BROTHERS & SPINDLER .- For address see Typefounders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio,

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th Street, New York city. Large stock.

Perforators

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

THE GOSS PRINTING PRESS CO., 1535 S. Paulina street, Chicago, Ill., newspaper and magazine presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.: 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Jowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland. Ohio. Moines, Iowa; Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER .-- For address see Typefounders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city.
Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER .- For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

Punching Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO .-- See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

THE GOSS PRINTING PRESS CO., 1535 S. Paulina street, Chicago, Ill., complete line of curved and flat stero-machinery.

BARNHART BROTHERS & SPINDLER .- For address see Typefounders.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electro-COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d Street, New York.

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st., and Printing Crafts bldg., 8th avenue & 34th street; Philadelphia, 17 S. 6th st., and Keystone Type Foundry Supply House, 8th & Locust sts.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 118 Central av., Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers — Merchants of printing machinery and equipment, materials and supplies — factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston.

Web Perfecting Presses

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stero and mat ma-chinery; flat bed web presses. Battle Creek, Mich.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Wire Stitchers, Bookbinders and Box Makers

LATHAM MACHINERY CO., 1153 Fulton street, Chicago,

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

CAST LOW AND RIBLESS SLUGS

USE ORDINARY MOLD

TRUE ALL OVER BIG TIME-SAVER PRICE ONLY \$10.

Write for details. Ordering state whether for Linotype or Intertype.

THE NORIB COMPANY, 132 West 31st Street, New York Price: Outfit casting 6-pt. low slugs and up to opt. borders, \$10. Sent on ten days approval.

With the Norib Low Slug and Rule Caster you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold. drilling holes or making any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides.

Fold your Circulars and Catalog sections, that come within the range of 6 inches square and 25x38 inches, quickly, accurately and easily on

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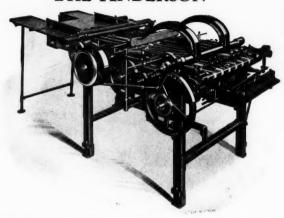
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THE ANDERSON



It perforates, automatically counts and delivers the folded sheets into packing boxes. Changes are quickly made to any of the various folding combinations by improved simple adjustments (that stay set). The unusually good construction of Anderson High Speed Folding Machines gives more years of reliable folding service with the lowest

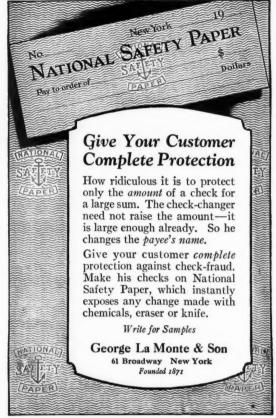
Let us give you the economic details of this machine and the names of firms who have put it to the test for many years.

C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses

3225-31 CALUMET AVENUE

CHICAGO, ILLINOIS





Potter Proof Presses are dependable and are recognized as standard proofing equipment because:

- 1. They represent correct principles of design and con-
- So many have been built and put to every conceivable test that fullest opportunity has been given to refine the Potter and eliminate every weakness. They always make good proofs regardless of the severity of use.
- Standardization of parts, methods of assembly plus a rigid inspection of every machine built result in ma-chines of uniform strength, accuracy and performance.

HACKER MANUFACTURING CO. 320 South Honore Street Chicago, Illinois

What Printers Say

A GROUP of printers widely separated have used my copy in their house organs over a period of two years. They have found it profitable, and this is what they say:

From a city of 39,000

Refer any prospective users of your copy to us and we'll send them facts about results from our house organ that will open eyes."

From a city of 772,000
"We add several new and good accounts to our ledger every month. One job alone amounts to \$5,000.00. Also, because of our house organ we have acquired an enviable reputation."

From a city of 40,000

"We have this year more than our share of the business in this city, and know it to be due to our house organ. We are proud of it, and know it is eagerly looked for from the many compliments we get."

From New York City

To say that I am pleased with the manuscript for our first issue is to put it mildly. It is what I would write to our customers if I could."

In Chicago

It receives much of the credit for doubling the size and the business of the Joseph K. Arnold Company within two years. They say so.

Such copy in your magazine would interest and help your customers, too; it would bring you new business and hold old business. You will find it a money-maker. Ask for old business. You samples and data.



OREN ARBOGUST

House Organs for Printers 808 Lakeside Place, Chicago, Ill.



THERE are two kinds of salesmen—those who travel in Pullmans and those who travel in cars marked "U. S. Mail."

The personality-the appearance, the durability, the inbred qualityof *printed* salesmen is vitally important to sales.

For any printed matter that shows fine halftones and needs multiple folding, use Cantine's *Canfold*. Then it won't look ragged and travel-worn when your customer receives it. Canfold is the paper of supreme folding and printing quality.

For beautiful catalog work or flat sheet jobs, use Cantine's Ashokan—the No. 1 Enamel.

For best possible results with extra-low cost paper—Cantine's Esopus, the No. 2 Enamel.

For soft, dull-coated effects, use Cantine's Velvetone (semi-dull coated) and avoid the grief and expense of ordinary full-dull coated paper.

Sold by leading paper jobbers covering the country. Complete sample book free on request.

Monthly Prizes for Skill

in Advertising and Printing

This contest originated with the Martin Cantine Company. We are paying \$200 a month for best samples of work produced on Cantine's Papers-\$100 to the advertising man and \$100 to the printer. Send us specimens of your work on any Cantine paper. Sufficient stock for printing samples will be furnished free upon request. Send for broadside giving full particulars, etc.

THE MARTIN CANTINE COMPANY, Saugerties, N. Y.

Cantine's

COATED

CANFOLD

ASHOKAN

Esopus

VELVETONE

LITHO C.1 S.







AN "EASTCO" GRADE-TEST PAPER

Loft drying adds so much strength and crackle to Systems Bond that it would be worth while even if it required hand feeding-but it doesn't.

Systems Bond Distributors

ALBANY-W. H. Smith Paper Corporation ATLANTA—Sloan Paper Company BALTIMORE—Dobler & Mudge BOSTON—Carter, Rice & Co., Corp. BATIMORE—Boble - Mudge
BOSTON—Carter, Rice & Co., Corp.

A. Storrs & Bement Company
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
The Paper Mills Company
CINCINNATI—The Culbertson Paper Company
CINCINNATI—The Culbertson Paper Company
CLEVELAND—Millcraft Paper Company
DALLAS—Olmsted-Kirk Co.
DETROIT—The Union Paper & Twine Company
DULUTH, MINN.—Minneapolis Paper Company
HARRISBURG—Johnston Paper Company
KANSAS CITY—Bermingham, Little & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MILWAUKEE—E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Company
NASHVILLE—Clements Paper Company NEWARK—J. E. Linde Paper Company
NEW HAVEN—A. Storrs & Bement Company
NEW YORK—J. E. Linde Paper Company
Miller & Wright Paper Company
PHILADELPHIA—A. Hartung & Company
Molten Paper Company

Temperature Company
Temperature Company Paper & Covidage Company
Temperature Company Paper & Covidage Company
Temperature Company Paper & Covidage Company
Temperature Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Virginia Paper Company
RICHMOND—Virginia Paper Company
ROCHESTER—Geo. E. Doyle Paper Company
SALT LAKE CITY—Carpenter Paper Co. of Utah
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
SPRINGFIELD, MASS.—The Paper House of N. E.
ST. LOUIS—Beacon Paper Company
ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company WINNIPEG, CANADA—The Barkwell Paper Company

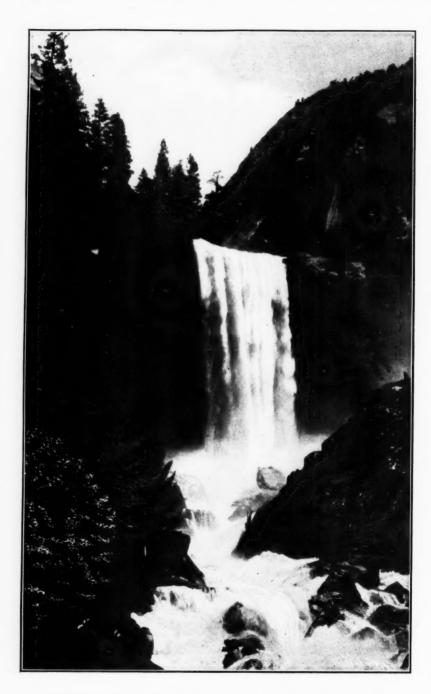
EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.
ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.
BOXED STATIONERY—Charles E. Weyand & Co., 22 Howard St., New York

EASTERN MANUFACTURING COMPANY 501 FIFTH AVENUE · NEW YORK



WATERFALLS BOND

A SERVICEABLE PAPER AS BEAUTIFUL AS ITS NAME WATERFALLS BOND



POLAND PAPER COMPANY

GENERAL SALES OFFICE, 200 FIFTH AVE., NEW YORK CITY

MILLS AT MECHANIC FALLS, MAINE

Our Quadruple Guarantee on Gummed Papers

First-GUARANTEED FLAT

We stand behind the flatness of our Gummed Paper lines. Our "Guaranteed Flat" labels have been on every package for twelve years.





Second - GUARANTEED NON-CAKING

Our papers have been guaranteed for years not to cake or block when cut into labels, and this guarantee still holds. For Cuba and South American points where moisture is excessive, we make a special gumming guaranteed not to cake or block.

Third-GUARANTEED ADHESIVENESS

Our papers are guaranteed to stick. For every purpose we have a paper, and in order to insure using the right quality, ask for our booklet "First Aid to the Printer."

Fourth-GUARANTEED SPEED

We guarantee extreme speed on all kinds of presses where our paper is used. Our papers are specially prepared for this purpose and we will gladly furnish the speed at which our paper can be run on various printing presses.

With our Quadruple Guarantee behind you, what more can you or your customer demand? You are running no risks in using our papers and you are building up good will.

McLAURIN-JONES COMPANY

Main Office - Brookfield, Mass.

Mills: Brookfield, Mass., Newark, N. J., Ware, Mass.

Branch Offices:

NEW YORK OFFICE 150 Nassau St. CHICAGO OFFICE 1858-9 Transportation Bldg.

CINCINNATI OFFICE 600 Provident Bank Bldg.

Buckeye Cover, The Printer, The Buyer of Fine Printing

One of America's largest and most distinguished printers lately showed us a handsome catalogue and made this comment:



"Here is an important catalogue, running into a large issue. It is nice, but an extravagant piece of work. The Cover Paper used cost three times as much as the same quantity of Buckeye Cover, yet it is not superior to Buckeye Cover either in strength or color. In printing qualities it is not its equal.

"Had a small part of this additional cost been put in an extra color or in a bit of tasteful embossing, a more beautiful, distinctive and impressive result would have been obtained at a substantially lower cost.

"I have found no Cover Paper superior to Buckeye in strength and in its variety of useful colors. It stands quite alone as an embossing medium and I know of no other paper that gives the designer and printer so wide a field for the exercise of his art. Long experience has proven to me that there is no job too fine for Buckeye Cover, though it is relatively low in price."

Were these observations of a famous printer incorrect it would be difficult to account for the overwhelming predominance of Buckeye Cover, the constant increase in its sales and its habitual use by the largest and most careful advertisers.

The use of Buckeye Cover Envelopes to Match—now obtainable through all agents—is a further development of good advertising. Nor is the cost materially increased.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

TO THE BECKETT PAPER COMPANY, Hamilton, Ohio:

Send me, please, without charge, your collection of printed, embossed and offset Buckeye Cover Specimens, known as Buckeye Specimen Box No. 6.

Name																				•	•	,
Address .																						,

Success Bond

A GOOD POLICY! Many large insurance companies have standardized upon SUCCESS BOND for their policies.

The result is a crisp document, inviting respectful touch and bearing its important contract with dignity. Yet SUCCESS BOND is not expensive, despite its appearance. The real surprise comes when one sees its moderate cost.

Business houses of every kind can profit by following the lead of the insurance companies—always notably alert to special values.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

BALTIMORE, MD	J. Francis Hock & Co.	NEW YORK CITYClement & Stockwell
DALLAS, TEXAS	E. C. Palmer & Co., Ltd.	NEWARK, N. J. H. P. Andrews Paper Co.
HOUSTON, TEXAS	E. C. Palmer & Co., Ltd.	NEW ORLEANS, LA. E. C. Palmer & Co., Ltd.
LOUISVILLE, KY	Miller Paper Co.	OMAHA, NEBField-Hamilton-Smith Paper Co.
MILWAUKEE, WIS	The E. A. Bouer Co.	PORTLAND, OREBlake, McFall Company
NEW YORK CITY	H. P. Andrews Paper Co.	SEATTLE, WASHThe American Paper Co.
	Springfield, Mo	Springfield, Paper Co.
	EVPORT-NEW VORK CITY	American Paner Exports Inc

NEENAH

PAPER COMPANY

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

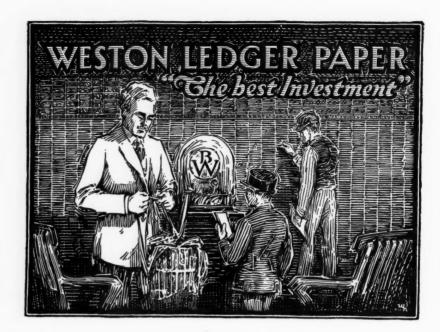


Wisdom Bond Glacier Bond Stonewall Linen Ledger Resolute Ledger Prestige Ledger

Write for complete free sample outfit, including full sheets of Neenab bonds and ledgers for testing purposes

Neenah, Wisconsin





NO SPECULATION enters into the purchase of Byron Weston Co. Record Paper. It is one of those well seasoned securities of proven worth, that is not subject to sudden and wild price fluctuations. Buy Weston Record Paper "at market," and rest assured that you have made one of the safest and most satisfactory investments listed on the paper exchange.

Famous Weston Papers

WESTON LINEN RECORD: For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON FLEXO LEDGER: For flat opening loose leaf ledgers. Made with hinge in the paper.

WESTON DEFIANCE BOND: For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

WESTON TYPOCOUNT: For the particular requirements developed by machine bookkeeping.

WESTON WAVERLY LEDGER: For general commercial requirements. A splendid writing and printing paper at a medium price.

State Your Writing or Ledger Needs and We Will Send You Interesting Exhibits for Test and Examination

BYRON WESTON COMPANY, Dalton, Mass.

WARD BOWD
WATERMARKED

TEAR IT! COMPARE IT! TEST IT!
AND YOU WILL SPECIFY IT!

RESULTS

What You, the Printer, and the Consumer Want.

When a customer comes to you and wants a job printed, Price, Quality and Service are what he demands. These are assured when you use Howard Bond.

The modern Howard Mills are located and equipped to give you the best. Located where there is a natural supply of clear, cold water, this combined with the best raw materials obtainable, the use of scientific machinery and equipment, and efficient and expert workmanship, produces a sheet of excellent quality and strength.

You can always be assured of RESULTS when Howard Bond, "The Nation's Business Paper," is used, because it is dependable. There are a variety of 13 colors and 4 distinct finishes from which to choose and it is made in all standard weights and sizes.

Its superb folding, printing and lithographing qualities and its extremely reasonable price give to the printer a bond paper with many advantages.

Howard Laid Bond Howard Bond Envelopes Howard Ledger

THE HOWARD PAPER CO.
URBANA, OHIO.

Announcements and Greeting Cards in Stock

Sheets, Cards and Envelopes to match Attractively boxed, labeled and wrapped

You will find an Announcement or Greeting Card with the required degree of expressiveness and character among the many grades, styles, colors, textures, finishes and weights which we carry in stock.

In certain lines sheets and cards are carried both plain and paneled. Attractive and effective printed messages may be produced on either kind.

> We are equipped in our Manufacturing Department to execute promptly orders for Announcements, Envelopes, Greeting Cards, etc., in special sizes and styles to meet individual or special requirements. Any suitable paper or board from our stocks may be utilized in making up such special orders.

ANNOUNCEMENTS

Advent

Alexandra Japan Bannockburn Deckle Edge

Canterbury Deckle Edge

Dilcol

Earlington Deckle Edge

Flat White

Gothic Linen

Paramount

Seasonable

Strathmore Brochure

Strathmore Deckle Edge Writing

Strathmore De Luxe

Telanian Superfine

Topnotch

Utility

P. M. Greeting Cards and Envelopes

W. X. Y. Z. Cards and Envelopes

Samples and Prices furnished upon request

THE PAPER MILLS' COMPANY

517-525 South Wells Street **CHICAGO**

When advertisers order more printing

MORE direct advertising will be used as knowledge of what it will do and how to prepare it spreads among business men.

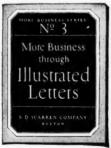
Seconding the efforts of all sound-thinking printers to give their customers a more thorough understanding of direct advertising, S. D. Warren Company is publishing this year a series of five books each describing a different phase.

While these books are crowded with facts regarding principles and methods, they are so interestingly arranged that the reader's attention never lags. The fifth book will be ready for distribution next month.

If you have not already secured the "More Business Series," as these books are entitled, all you need do is request them from the distributer that supplies you with Warren's paper. Or, write direct to us. The actual size of each book is $8\frac{1}{2}$ inches x 11 inches.

S. D. WARREN COMPANY 101 MILK STREET, BOSTON, MASS.

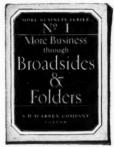
WARREN'S STANDARD PRINTING PAPERS



"More Business through Illustrated Letters" is a 16-page book full of practical suggestions. Among them are actual letters printed on Warren's Cameo, Warren's Silkote and Warren's Library Text. The copy points out the advantages of the illustrated letter as an advertising medium.



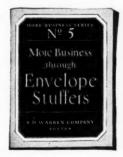
How should house organs be planned? How should they be distributed? When? To whom issued? This book answers these and other questions of vital interest to advertisers. The House Organ book carries specimens of Warren's papers showing types of treatment suitable for each.



"More Business through Broadsides and Folders" contains 20 pages of text and describes the characteristics of paper, size, copy and illustrations which will help advertisers and printers to prepare better broadsides.



The book on Illustrated Business and Return Cards suggests new treatments for each of these items. Such cards can be made effective supplements to advertising and can help salesmen secure interviews.



The Envelope Stuffer book. This is a book telling people how to use printing to save the postal margin that is now lost in under-weight letters to customers and prospects. It contains illustrations of stuffers now being profitably used as well as suggestions for many new uses.



The cover that makes YOUR publication stand out

Foldwell Coated Cover is a qual-tecting itself as well as the inside ity paper for attractive magazines pages against the ravages of the and house organs—a cover paper mails. It folds neatly at the bind-

that offers a very effectivemeansofimproving the value of your publication. Its surface imparts an exquisite lustre to illustrations. Its long, strong fibres, make it durable-pro-

Folding Coated Book

Send for this New Printed Specimen

Trinted Specimen.
The use of Foldwell Coated
Cover for simple mailing
pieces is demonstrated in our
latest specimen, "Faithfully
Yours," in which we show
how this stock adapts itself
to the self-attached return
card idea. We will gladly
send it for the asking.

Folding Coated Cover

ing. And it holds at the stitches. Write to us for detailed information in regard to the use of this paper for covers and how it increases a publication's value.

Folding Coated Writing

CHICAGO PAPER COMPANY, Manufacturers Desk 11 -- 818 South Wells Street, Chicago - Nationally Distributed



ALL KINDS FINE PRINTING

THE

RULE of THREE

Mathematicians regard the "Rule of Three" as one of the most important methods in arithmetic—

—"Given three quantities of any ratio, the fourth is easily found."

Modern printers apply this rule to their business, especially on fine booklet jobs.

Given good 'copy,' good stock, good printing, the binding is easily selected—Genuine Keratol.

2:20::X:100

Type: Message:: X: Stock

X=10

X=Keratol Binding

Genuine Keratol adds a richness, dignity, and elegance to booklets that command attention.

In rolls of standard width, Genuine Keratol cuts to advantage, cleanly and without waste.

Booklets bound in Genuine Keratol greatly reduce the cost of Sales.

Send for FREE book of samples — show your good customers something really fine in bindings.

THE KERATOL COMPANY

NEWARK, N. J.

TOE

The Keratol Company

Department G

Newark, New Jersey

Gentlemen:— Send me your FREE Sample Book, postpaid. I want to see and test your claims.

Very truly yours,

Name

Street

City.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



The NECESSARY INGREDIENT

Printers, analyze the advertising of your customers. Does it contain the proper proportion of "Pictorial Appeal?" If not, it lacks the "Necessary Ingredient" to stand the acid test of publicity.

Let us help you prove to your customers the value of good illustrations. It will be profitable for us all.

CRESCENT ENGRAVING CO

KALAMAZOO, MICHIGAN



STAR MANIFOLD

—Not merely a "second sheet," but an extra thin, extra strong linen paper of tissue weight, which makes possible many carbon copies at one writing. Its unique surface picks up the carbon cleanly, without smudge or blur, resulting in neat, legible duplications. Star Manifold is a requisite to office efficiency. It is made in various sizes, finishes and colors.



Star Tissue Mills Windsor Locks Cons





BOOKS

Every Man has a hobby or a great ambition. In this respect I am like all other men, and my hobby is publishing books pertaining to the printing business—and sometimes writing them My ambition is to found a concern that will, in a few years, be known as the greatest publishers in the world of books on printing for printers Ma fairly good start has been made and a copy of our catalog giving full particulars of all books and systems will be sent on request



Clbe PORTE PUBLISHING CO.



Envelope Styles
at Your Finger Tip

Like an inexhaustible fount, the Western States envelopes supply is *instantly ready*. Ten million envelopes in stock, ready to be tapped at a moment's notice. 585 styles, embracing every variation of staple grade, size, stock and cut, plus literally hundreds of numbers usually designated as "special." No waiting. These are ready for shipment at once.

Make the Western States price list No. 26 your daily desk companion. Your trade will value the service, promptness, quality and economy that it puts at your finger tips.



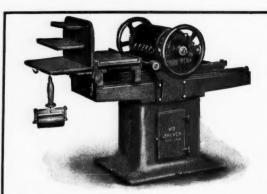


Cleveland, Ohio
Dayton, Ohio
Denver, Colo.
Carter, Rice & Carpenter Paper Co.
Des Moines, Iowa
Detroit, Mich.
Great Falls, Mont.
Indianapolis, Ind.
Lansing, Michigan
Los Angeles, Cal.
Blake, Mofitt & Towne

Louisville, Ky. The Rowland Co.
Manila, P. I. J. P. Heilbronn Co.
Milwaukee, Wis. E. A. Bouer Co.
Minneapolis, Minn. Paper Supply Co., Inc.

Julius Meyer & Sons, Inc. Conrow Brothers F. W. Anderson & Co. Garret-Buchanan Co. Chatfield & Woods Co.
Blake, McFall Co. Colorado Paper Co. Pueblo, Colo. Rochester, N. Y. St. Louis, Mo. St. Paul, Minn. R. M. Myers & Co. Beacon Paper Co. Inter-City Paper Co. San Francisco, Cal. Blake, Moffitt & Towne Seattle, Wash. American Paper Ce. Spokane, Wash. Spokane Paper & Stationery Co. Syracuse, N. Y. R. M. Myers & Co. Tacoma, Wash. Tacoma Paper & Stationery Co. Washington, D. C.
Barton, Duer & Koch Paper Co.

Vis. E. A. Bouer Co. Export
Minn. Paper Supply Co., Inc. Maurice O'Meara Company, New York. N. Y.
ENVELOPES MADE BY UNITED STATES ENVELOPE COMPANY



Precise Clear Proofs

Give the customer a good first impression of the job and gain his confidence. The regular practice of sending out neat proofs adds to the standing of the printing establishment, as has been testified by many users of

"B. B. B." Proof Presses

Install a "B. B. B." Proof Press—which will eliminate all unnecessary motion and give satisfactory proofs.

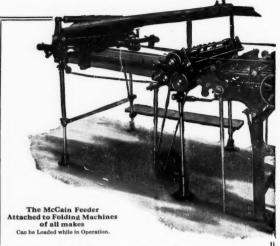
The No. 2 Brower, shown above, has a bed 17 x 26 inches. The No. 0 Brower is a smaller but equally efficient proof press with a bed 14 x 20 inches.

Write for Descriptive Circular

A. T. H. BROWER COMPANY

166 West Jackson St., Chicago, Ill.

For Sale by the AMERICAN TYPE FOUNDERS COMPANY
" " BARNHART BROS. & SPINDLER
S. COOKE PROPRIETARY, Lmt'd, Sole Agents for Australia.



Increased production and reduced spoilage are the outstanding results achieved by printers who use the McCain Automatic Feeder in their plants. No time is lost in loading, as sheets are placed on the top loading board while the feeder is in operation.

Day in and day out production results have proven that the McCain Automatic Feeder increases production 15 to 40 per cent over hand feeding. A good investment for any plant.

Write for Illustrated Folder.

McCain Bros. Manufacturing Company 29 South Clinton St., Chicago, Illinois



Reliable Motive Power

Your pressman wants motors that are dependable. When the job is ready to go, you do not want to be stalled because of motor trouble. Such delays are costly, and can just as well be eliminated by equipping your plant with

A-K Push-Button Control Motors

These motors insure a minimum of upkeep cost, and permit you to run your presses at just the speed that the work demands; thus achieving the highest efficiency.

Motors for Large Presses and Paper Cutters

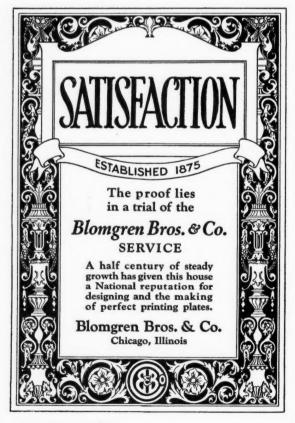
We also manufacture Polyphase Slip-Ring Variable Speed Motors for larger size Presses and Constant Speed Polyphase Motors for ordinary power work required on Paper Cutters and other apparatus running at constant speed.

Write for illustrated circular and price list.

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

441 Douglas Bldg., Los Angeles, Calif. 8 N. Sixth St., Minneapolis, Minn.



The Antecedents Anglo Saxon Bond

Made in the only mill in this country devoted exclusively to the manufacture of bond papers Made in the mill that makes Old Dampshire Bond

Anglo-Saxon Bond is reasonably priced, and is made in white and eight colors Asample always proves interesting

Anglo-Saxon Bond Selling Agents

Albany, N. Y. - - - - The Potter-Taylor Paper Corporation
Baltimore, Md. - - - - J. Francis Hock & Company, Inc.
Boston, Mass. - - - Cook-Vivian Company, Inc.
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Chicago, Ill. - - - Burgess Paper Company
Cincinnati, Ohio - - The Chatfield & Woods Company
Cleveland, Ohio - - The Union Paper & Twine Company
Kansas City, Mo. - - Bermingham, Little & Prosser Company
Los Angeles, Cal. - - Carpenter Paper Company
New York City - - - Lasher & Lathrop, Inc.
Philadelphia, Pa. - - Molten Paper Company
Rochester, N. Y. - - George E. Doyle Company
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FOREIGN
London, England - - The Lindenmeyr & Johnson Paper Co., Ltd.

HAMPSHIRE PAPER COMPANY

South Hadley Falls, Mass.

Attention!—PAD MAKERS



LIST OF DEALERS

I want every pad maker to try R. R. B. Padding Glue. I want him to see under his own handling what strong, flexible pads are made with it, and how easy it is to make them.

Order a five-pound can from the nearest dealer. If you are not convinced that it is the best padding glue you ever used, say so, and the entire purchase price will be returned to you.

ROBERT R. BURRAGE
15 VANDEWATER STREET, NEW YORK

Fire the Trouble Maker!

STATIC ELECTRICITY is the great press room trouble-maker during cold weather. Deal with this trouble-maker summarily. Equip your pressroom with CRAIG ELECTRO-MAGNETIC GAS DEVICE, and you can rest assured that your pressroom will not be further annoyed by static electricity.

This device likewise eliminates offset, slip sheeting and also the necessity for cutting down the ink, which is common practice among pressmen who have not the advantage of this device.

Write for booklet "Speeding Up the Presses." It will tell you what many of the largest printing houses think of the Craig device. Why not try the device on approval as most of the satisfied users have done. If it does not accomplish all we say it will, its return will be accepted without question and the charge cancelled.

CRAIG SALES CORPORATION

636 GREENWICH STREET, NEW YORK CITY



Eight Floors of Superior Service

THERE is no far-reaching romance in a mere building, of itself, but the new Bradner Smith & Co. building, pictured above, is significant for three reasons:

First: Containing 250,000 square feet of floor space, it represents one of the largest establishments in the country devoted wholly to the merchandising of paper.

Second: Having been constructed exclusively for paper distribution purposes, the floor arrangement and handling equipment insure

exceptional promptness in caring for orders.

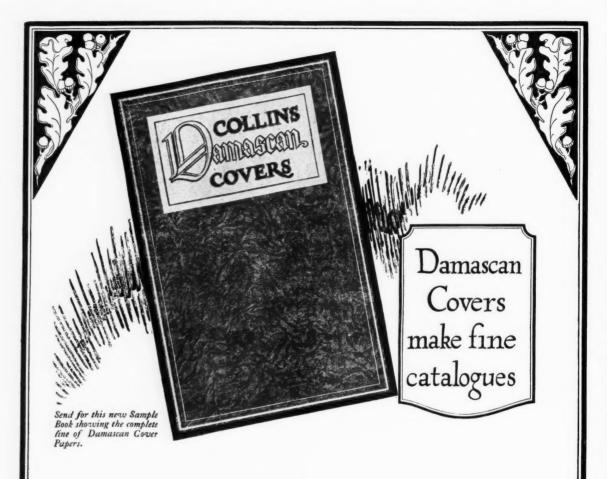
Third: With every department of the organization under a single roof, delays, confusion, and loss of time are wholly eliminated in the progress of an order from the mail desk to the shipping platform.

Facilities which thus make it easier for us to serve are equally advantageous to you, in receiving full service.

Bradner Smith & Company

333 S. Desplaines Street

Chicago, Ill.



HAT a hand-tooled leather binding is to a literary masterpiece, Damascan Cover will be to your catalog or brochure. This rich, lustrous, metallic surfaced cover paper adds value and distinction to every message which it encloses, insuring its preservation and instant identification.

Damascan Cover has a practical printing surface and its sturdy character gives it exceptional folding, embossing and wearing qualities. Its surface is water resisting.

Sold Through Recognized Dealers in the Principal Cities

A. M. COLLINS MFG. COMPANY

226-240 Columbia Avenue PHILADELPHIA

NEW YORK CHICAGO BOSTON CLEVELAND **从天飞船船又飞船船又火船船又飞船船又飞船船又火船船下火船船下船船火船船下水船船下水船船下水船的大船船下火船站下火船站入火船的大水**



Linotype Caslon Old Face

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LINOTYPE Typography furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It SIMPLIFIES 1234

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LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT both guides and responds to design, meeting every demand that can be made on type. It simplifies THE PRAC 1234

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MODERNIZED FIGURES - 1234567890 - are made for all sizes and will be regularly furnished unless Old Style are specified

Swash Characters

ABCDEGMXPTY
Included with all fonts

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

BORDER: 12 Point Nos. 1024, 1061L, 1061R and 1069 in combination, with 6 Point Matrix Slide No. 252



GUMMED PAPERS

"They lie flat"



ENNISON gummed papers are packaged right. All papers are trimmed four sides and wrapped in waterproof packages, which keep them in good condition until used.

The line includes a wide assortment of colors for various uses — whites medium woves, plates, and glazed.

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CLEVELAND, OHIO822 Guardian Building
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PORTLAND, ORE303-304 Corbett Building
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Works at FRAMINGHAM, MASS.

YOUR gummed label customers want labels that will stick. Gummed paper is only as good as its gumming—a feature of utmost importance to every printer, for it is the "stick" that builds reputation for gummed label work. The three Dennison gummings—Non-Blocking, Fish, and Dextrine—are of the highest quality and guaranteed to give perfect satisfaction in their respective uses.

Non-Blocking: An exceptional gumming, recommended for general label work. Will not block or stick together.

Fish: Unexcelled in sticking qualities, and especially suitable for use on uneven surfaces, rough woods, woolens, and cloths of all kinds.

Dextrine: Has excellent adhesive qualities adapted for labels on glass and other smooth surfaces.

There are other features, too, which recommend Dennison gummed papers. They will lie flat. The papers are carefully selected and laboratory tested for strength, texture, appearance, and writing and printing surfaces.

Jobbers everywhere are stocking these papers. Your jobber will be glad to send you our new gummed paper sample book; or just write our nearest sales office. Use the coupon below.

PLEASE send me the new Dennison Gummed Paper Sample Book—giving the whole story about gummings, colors, and grades of paper.

Name______

Street and Number_____

City or Town_____

State

Kimberly-Clark Company's HYLOPLATE and HYLO ENGLISH FINISH

Regular sizes and weights are carried in stock and sold by the following paper merchants.

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The Chatfield & Woods Co.
BUTTE

Minneapolis Paper Co. CHICAGO

Bradner Smith & Co. Chicago Paper Co. Parker, Thomas & Tucker Paper Co. Swigart Paper Co.

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WICHITA Western Newspaper Union

Hyloplate and Hylo English Finish possess the essential requirements for a perfect printing book paper

SMOOTH, UNIFORM SURFACE

The Bleached Refined Ground Wood Pulp used in Hyloplate and Hylo English Finish provides a very smooth, level, uniform printing surface.

QUICK DRYING OF INK

Bleached Refined Ground Wood possesses a greater affinity for ink than any other pulp. The ink dries and sets quickly on these papers, permitting quick handling of wet printing. High speed printing of today demands this quality.

HIGHLY OPAQUE

Hyloplate and Hylo English Finish allow jobs to be printed on lighter stock, due to their opacity, thus resulting in great economy on large runs and in mailing.

Kimberly-Clark Company
-Established 1872-

NEENAH WISCONSIN

offices New York-Chicago-Los Angeles
51 Chambers St. 208 So. La Salle St. 510 W. Sixth St.

Made in Chicago

Dealers in all large Cities

Mid-States

Really Flat

GUMMED PAPER

The Attractiveness of a Gummed Label reflects to a large degree the quality of the Gummed Paper on which it is printed.



X/E here show a small job form locked according to the M. & W. Lock-up System. Note the time and materialsaving Safety Job Locks, the few pieces used and the regular and enlarged iron furniture. No wood or quoins, and no spring. Doesn't it look solid, sensible and workmanlike?

> Send for Catalogue Seventh Edition if you have not received copy.

Morgans & Wilcox Mfg. Co. Middletown, New York



HREE minutes of your apprentice's time and a Minute Saw Filer will put your saws into quickcutting condition. Uses a stock file. Files saws with or without Trimmer Holder. Saw is locked into filing position; the Minute Saw Filer sharpens accurately, no matter who uses it. The pawl is easily adjusted for teeth of different size. A safety guard prevents accidents. A few minutes each day keeps the teeth sharp and the saw perfectly round until the saw is worn down to a useless size.

Price F. O. B. Milwaukee \$30 Illustrated Booklet Explaining Operation - FREE

A. F. GEISINGER MFG. COMPANY

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LATEST "PROUTY"

Balance Feature Platen Dwell Clutch Drive Motor Attachment

(Unexcelled)

Obtainable Through Any Reliable Dealer

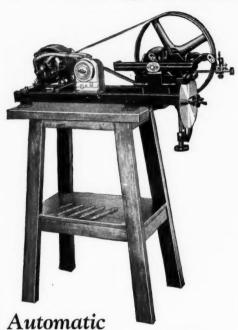
Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory EAST BRIDGEWATER, MASSACHUSETTS



WESEL



Circular Saw Filer

(Bench Type - Motor Driven)

By mounting the standard Wesel Automatic Saw Filer on a simple, sturdy bench and giving it its own motor, we have produced a complete, self-contained device that would be an economical addition in any plant using circular saws.

All sizes of blades from 4" to 14" in diameter can instantly be set in the vise; power is snapped on and the job of filing is done quickly, automatically and *perfectly*.

And best of all—the Wesel Automatic Saw Filer earns its own way by reducing replace-

ment and resharpening costs.



This basic unit may be attached to your Wesel Jig Saw and Drill or to any machine where t table space and avail-

there is sufficient table space and available power. Or it may be set on your mechanic's bench and driven by its own motor (1/6 h. p.) or from a shaft.

Let us send you complete descriptive literature and tell you how the Wesel Automatic Saw Filer will save many dollars for you.

F. WESEL MANUFACTURING CO.

72-80 Cranberry Street, Brooklyn, N.Y. Chicago Branch: 431 S. Dearborn Street





ANOTHER USE FOR

HORTON VARIABLE PULLEYS

THEY WILL SOLVE YOUR CHANGE OF SPEED PROBLEMS

EASY TO INSTALL
SIMPLE TO OPERATE
INEXPENSIVE TO MAINTAIN

OTHER MODELS IN COUNTERSHAFT TYPE OR FOR DIRECT CONNECTION TO MOTORS

ALL PRINTERS' SUPPLY HOUSES SELL THEM

Products of the
HORTON MANUFACTURING CO.
Cable Address "HORTOKUM" Minneapolis, Minneapola



Ben Franklin Wrote:

"Our press was frequently in want of the necessary quantity of letter; and there was no such trade as that of letter founder in America. I had seen the practice of this art at the house of James in London, but had at that time paid it very little attention. I however, contrived to fabricate a mold. I made use of such letters as we had for punches, founded new letters of lead in matrices of clay and thus supplied in a tolerable manner the wants that were most pressing."

Today "the necessary quantity of letter" volleys forth under the compositor's touch like bullets



from a machine gun. The only possible shortage results from failure to order enough good, balanced, dependable Imperial Metal.

Imperial Type Metal Company Philadelphia Cleveland Detroit

Defixe Bindery and Pressroom Stock Forwarding Tables



USERS of Kelly and Miehle Vertical Presses, as well as Bookbinders, will find these tables a great convenience in handling stock. Substantially built of angle iron with heavy sheet steel top. Furnished either with or without casters and built to uniform height of 32 inches. When casters are not supplied the legs have sliding "shoes." Also supplied with sides and back at top and shelf with sides and back in base, or either.

Sizes: 23x23", 24x24", 30x30", 36x72", 36x96" and 36x114".

The two larger sizes have six legs, others four.

Finish, two coats dark green enamel.

CHICAGO METAL MFG. CO.
3724 S. Rockwell Street CHICAGO, ILL.



The HICKOK Dual L Ruling Machine

will rule both faint and down lines on one side of the sheet at one operation, thereby saving about 75% in time over the single machine. This machine has become most popular as a job machine, as all up-to-date shops are equipped with one or more.

Guaranteed to do perfect work.

THE W. O. HICKOK MFG. CO. (Established) Harrisburg, Pa., U. S. A.



The Progressive Printer

This is the name of a little paper that is sent out with the new price sheets whenever issued for the

UNIVERSAL PRINTING PRICE LIST

Among other things it has a series of cartoons and sketches of "Printers I Know." They are deliciously funny and pointed.

There is no charge for the *Progressive* Printer to those who lease the **Universal Printing Price List.** Those who have seen it think it is a very clever little publication.

Join the ranks of those who read the Progressive Printer, by using the coupon below.

Universal Publishing Co.

701 W. O. W. Building

Omaha, Nebraska

UNIVERSAL PUBLISHING COMPANY 701 W. O. W. Building, Omaha, Neb.

Enclosed find check for \$10.00 (\$12.50 Canada and Foreign) for one year's lease of the Universal Printing Price List. If not satisfied, it can be returned in ten days and money refunded.

 Firm Name
 By

 Street and No.
 State



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size $16\frac{1}{2}$ " x 19" Minimum Size 3" x 6"

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

It is sturdily constructed for hard continuous service and will give complete satisfaction.

Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

STOKES & SMITH CO.

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Philadelphia, Pa.

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WETMORE MODEL A-D GLUE HEATER AND POT

is recognized by most bindery men as the most flexible glue heating device on the market. The Model A-D is made in sizes from 2 to 200 gallons daily capacity. It is so equipped that the small user whose daily needs are uncertain can melt such quantities as he may require. The automatic temperature control keeps the temperature right, and thus insures the best results.

Write for illustrated circular and price list describing our complete line of glue-handling equipment.

The New Advance Machinery Co. Van Wert, Ohio



Space Bands

GUARANTEED QUALITY AND WORKMANSHIP

Selling for cash only, with no credit accounts, makes it possible to offer our perfect space bands—space bands of the same quality as the best you ever used—at prices that will save you over 25%.

You can not afford to pass up this saving—the quality is guaranteed.

Send for Descriptive Circular C.

Industrial
Supply and Equipment Corp.

255 North Fourth Street Philadelphia Saving Over 25%

DO-MORE

PROCESS EMBOSSER



The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to

AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

OF THE INLAND PRINTER, published monthly, at Chicago, Illinois, for October 1, 1923.

County of Cook (SS.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared James Hibben, who, having been duly sworn according to law, deposes and says that he is the business manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

 Publisher — The Inland Printer Co.
 .632 Sherman st., Chicago, Ill.

 Editor — Harry Hillman.
 .Chicago, Ill.

 Managing Editor — Harry Hillman.
 .Chicago, Ill.

 Business Manager — James Hibben
 .Evanston, Ill.

 That the owners are: Estate of Henry O. Shepard, deceased, for the benefit of Mrs. Jennie O. Shepard, 135 S. Central Park blvd., Chicago, and Mrs. Clara J. Shepard, 135 S. Central Park blvd., Chicago.

 That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JAMES HIBBEN,

Also

Sucti

LE

Business Manager.

Sworn to and subscribed before me this 27th day of September, 1923.

M. F. KASE, Notary Public.

(My commission expires Feb. 26, 1927.)

Remove Hardened Ink

from your Rollers, Fountains, Plates, Etc.

SOLVINE H

DOES IT without affecting the part being cleaned



Put up in pint, quart, gallon and five gallon cans by

CHARLES HELLMUTH, Inc.

NEW YORK 154 West 18th Street

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27.)

Suction They

CHICAGO 536 South Clark Street

For Operating

PRESS FEEDERS.

FOLDERS, MAIL-

ERS, LABELLERS,

Used by All the Best

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GATHERERS

The Holiday Season

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Are you prepared to solicit this business?

FORMAN-BASSETT

Printed and Cithographed Forms

pave the way. Their beauty and economy make them the preference of printing buyers. Send for them, show them, and new business is inevitable as their superiority is immediately apparent.

Samples and Prices promptly upon request.

The Forman-Bassett Co.

Printers and Lithographers 1435 W. Third St., Cleveland, Ohio

Leiman Bros. Rotary Air Pumps

Air Suction or Blowing without Noise or Fluctuation — Positive Pickup Power and Long Wear

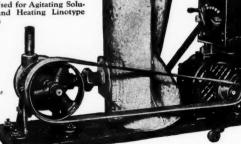
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American Type Founders Co., Kelly Press Division, Harris Automatic Press Co., Miller Saw Trimmer Co., Miehle, Meisel, Cottrell, Sheridan, Hickok, Hall, Woodbury & Co., Western Printing Co., N. Y. American, N. Y. Times, Liberty Folder, Dexter Folder, Frohn Folder, Pelard-Alling, McCain Bros. Mig. Co., Fuchs & Lang, Victory Bag & Paper Co., R. R. Donnelley & Sons Co., Goes Litho. Co., American Litho.

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Standard Electrotype Co., Pittsburgh; Royal Electrotype Co.,
Chicago; Globe Electrotype Co.,
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Makers of Good Machinery for 35 Years

POWERFUL STEADY SUCTION DID IT!

ORDER YOUR 1924

from our complete stock of 45 sizes, 8 kinds, Now Ready for Shipment

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First Q.	1	2	3	4	5
7	8	9	10	11	12
14	15	16	17	18	19
21	22	23	24	25	26
28	29	30	31	Full M.	Last Q. 29th
	First Q. 13th 7 14 21	MON TUE First Q. 13th 1 7 8 14 15 21 22	MON TUE WED First Q. 1 2 13th 1 2 7 8 9 14 15 16 21 22 23	First Q. 1 2 3 7 8 9 10 14 15 16 17 21 22 23 24	MON TUE WED THU FRI First 0. 1 2 3 4 7 8 9 10 11 14 15 16 17 18 21 22 23 24 25

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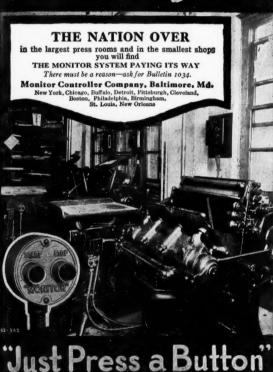
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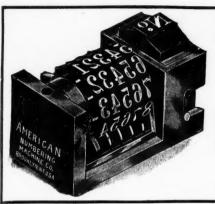
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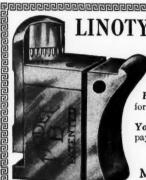
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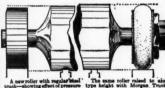
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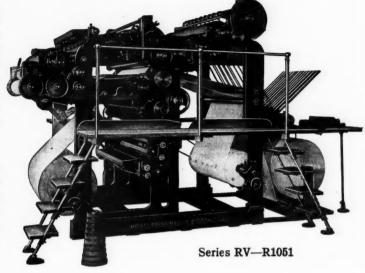
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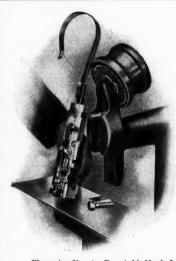


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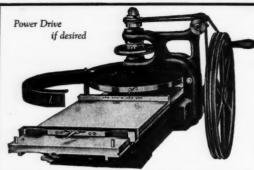
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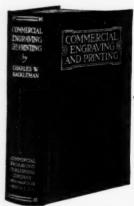
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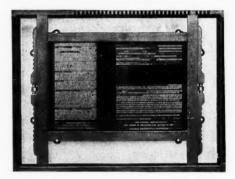
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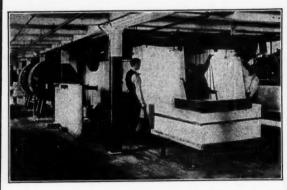
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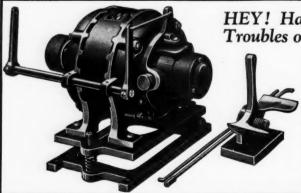
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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

Vol	. 72,	No.	2

TABLE OF CONTENTS

November, 1923

1	PAGE	PAGE		PAGE
Art in England, Concerning	272	ILLUSTRATIONS — Continued:	Pressroom:	
Binding Sheets, New System of Black, J. P., & Co., Printing Plant Under New		Fust Sneaking Into the Steeple Room to Steal Coster's Invention	Perforating on Press Pressman Is Not Alone at Fault Printing and Numbering Checks on a Platen	270
Management	323	Page From 318	Press	269
A History of Engraving and Etching	216	How New Midwest Binder Is Used	Slur Across Entire Sheet	
College Standard Dictionary		Lithographic Department, Ohio Mechanics	Presswork, Some Practical Hints on - Part	
Handbook of Electrotyping and Stereotyping		Institute 299	VIII.	
Haystacks and Smokestacks	316	Near East Relief Orphanage, Bookbinding	Printed Pictures, How They Are Produced	321
Johnson, Henry Lewis, and His Latest Work	317	in a	Printer Telegraph Machines Create Interest at	
for Printers Offset Number, A Special	315	hibit in	State Fair	320
Some Newspapers and Newspaper Men		Ohio Mechanics Institute, Interior Views of 299	PROCESS ENGRAVING:	
The Printing Plant of the Oxford University		Red Cross, American, Poster Used by 296	Color-Correct Dry Plates Etching for Electrotyping	
Press Tribune Tower Competition	316	Red Wing Printing Company, Exhibit of, at Minnesota State Fair	Illustrations Sell the Magazines	
Volume Commemorates Franklin's First	212	U. S. Sample Company, Interior Views of. 278	Photoengraving Booklet	
Visit to Philadelphia	317	U. S. Sample Company Building, A Portion	"Process," Why Use the Word?	
What a Compositor Should Know		of the Pressroom	The Photoengravers' Bulletin	
Building Up a Style Sheet	274	United Typothetæ Emblem	PROOFROOM	273
COLLECTANEA TYPOGRAPHICA:		Incidents in Foreign Graphic Circles 280	Specimen Review	287
Coster Legend Verified (?), The		In Which We Express Thanks	Strength and Dignity in Bookbinding	272
Early American Papermaking	298		TRADE NOTES:	
Invention and Progress of the Mysterious Art of Printing, The	298	Japan, Word From	Addresses Chicago Organization of Master	
Wisdom of a Proofreader		Japanese Wood Engraver Writes of Earthquake 319	Printers	
CONTRIBUTED:		JOB COMPOSITION:	Bartels, S. A., Now Superintendent of The	
Building Up a Style Sheet	274	Popular Type - Their Origin and Use -	Henry O. Shepard Company Bennett, Harry F	
Cultivating the Home Field for Advertising		No. II.— Jenson and His Influence 281	Binding Sheets, New System of	
Feeding Whale Bait to Minnows		Johnson, Henry Lewis, and His Latest Work	Black, J. P., & Co., Printing Plant Under	
House-Organs, Reviews of		for Printers 317	New Management	
Layout Service, Consider the Letters to a Printer's Devil		Layout Service, Consider the	Brief Notes of the Trade	
Lithography - Its Uses, Disuses and Abuses		Letters Concerning the Fortieth Anniversary	Brochure, An Attractive	320
Modern Printing Building, The Design of the	200	Number	Chandler & Price, Booklet Issued by	
— No. IV.— Mechanical Features Pacific Coast Graphic Arts Exposition, The.		Lithography — Its Uses, Disuses and Abuses, 257	Electric Caster Box "Fifty Books of 1923" to Be Shown in	
Presswork, Some Practical Hints on -			Chicago	319
Part VIII.		Machine Composition:	Illustrated Filing Folder	
Type Versus Hand Lettering Visiting Cards — Inadequate Advertisements		Changing Magazine on Model Three 311 Dry Cleaning of Plungers	Japanese Wood Engraver Writes of Earth-	
Why Not the Printing Engineer?	299	Ejector Lever Breaks	quake	
C		Imperfect Face on Slug	Journalism Courses, Big Enrollment in	323
CORRESPONDENCE: American Printer in Orient Writes of Earth-		Matrices Appear to Be Worn From Long Use 312 Metal Fringes on Face of Mold	Latham Machinery Company Announces	
quake Horrors	267	Soldering of a Detached Piece of a Channel	ChangesLinotype Company Has Instructive Exhibit	
Banker Deserves a Rebuke, The	268	Entrance Guide 311	at D. M. A. A	323
Type Designers and Their Press Agents, Anent Mr. Bullen's Cogitations on	267	Submits Slug Showing Lower Part Not	Linotype Exhibited at Radio Show Ludlow Typograph Company Appoints New	321
Typographic Stunts, Seconds Our Correspon-		Wholly Trimmed	Advertising Manager	
dent's Protest Against Teaching Absurd		Merchandising Printing	Move to Larger Quarters	323
Uniform Type System, Reflections on a		- No. IV Mechanical Features 276	Near East Orphans Becoming Proficient	
Where Credit Is Due	200	N. F. Colombia B. C. C. D. C. C. D. D.	Bookbinders Nelson, President, Wins Gold Medal in	
ment	266	Near East Orphans Becoming Proficient Book- binders	Golf Tournament	
Cultivating the Home Field for Advertising	262		Newcomb, James F., & Co., Open Downtown	
DIRECT ADVERTISING:		NEWSPAPER DEPARTMENT:	Branch Old-Time Printers to Honor Pioneer Editor	
Planning Direct Advertising Campaigns for		Difference Between "Making" and Profit. 301 Observations	Oswald, John Clyde, Praises Newberry Li-	
Mail-Order Sales	293	Review of Newspapers and Advertisements 303	brary	319
EDITORIAL:		Studying Mail Costs and Rates 301	Peterson, Arthur William	320
In Which We Express Thanks		OFFSET PRINTING:	Printed Matter Clinic Held by Health Asso-	000
		Chromic Acid Poisoning	ciation	
Feeding Whale Bait to Minnows	203	Metal Has Superseded Stone	Printed Pictures, How They Are Produced. Printer Telegraph Machines Create Interest	
cago	319	White Etch for Offset Printers 308	at State Fair	320
Foreign Graphic Circles, Incidents in	280	Old-Time Printers to Honor Pioneer Editor 319	Printing Office "Imp" Helps Clean Ink	
Handy Method of Keeping Greeting Cards		Oswald, John Clyde, Praises Newberry Library 319	Fountain	323
House-Organs, Reviews of		Pacific Coast Graphic Arts Exposition, The 313	Adopted by	323
ILLUSTRATIONS:		Peterson, Arthur William	Universal Composing Machine	321
American Red Cross, Poster Used by	324	Plate Printer Missing 323	Wall Display, Distributes Handsome York, Nebraska, Modern Printing Plant at.	323
Architects' Drawings, Handsomely Bound		POBTRATTS .	Type Versus Hand Lettering	
Book Showing Plates of Electric Caster Box Exhibited at Pacific Coast	272	PORTRAITS: Barnes, John		
Graphic Arts Exposition	321	Bartels, S. A	Visiting Cards — Inadequate Advertisements Volume Commemorates Franklin's First Visit	
Entrance to the U.S. Sample Company		Feather, William 316	to Philadelphia	
Building Philadalphia	276	Johnson, Henry Lewis	Why Not the Printing Engineer?	
Franklin's Arrival in Philadelphia Fust Conceives the Idea of Stealing Coster's	31/	Nelson, Thacher 275 Shibasaki, Tokiwo 319	Young Typographical Artist Has Interesting	
Invention	297	Willnus, H. G	Career	275

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NEW YORK E. C. FULLER COMPANY

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INDEX TO ADVERTISEMENTS

PAGE	PAGE	PAG
Acme Multi-Color Co	Falsing Products Co	Miehle Prtg. Press & Mfg. Co222-22
Advance Electrotype Co	Forman-Bassett Co 357	Miller Saw-Trimmer Co254-25
American Adjustable Chase Co 369		Mittag & Volger 36
American Assembling Machine Co 230	Geisinger, A. F., Mfg. Co	Modern Die & Plate Press Mfg. Co 36
American Brass & Wood Type Co 360	General Adhesive Mfg. Co	Monitor Controller Co
American Numbering Machine Co 361	Gilbert Paper Co	Morgan Expansion Roller Truck Co 36
American Type Founders Co240, 242, 251, 365	Globe Engraving & Electrotype Co 242	Morgans & Wilcox Mfg. Co 35
Anderson, C. F., & Co	Goes Lithographing Co	Moyer, Chas. L., Co
Angle Steel Stool Co	Golding Mfg. Co	Murphy-Parker Co
Arbogust, Oren	Goodwin Bros. Printing Co	and the second s
Associated Business Papers, Inc	Goss Printing Press Co	N
Ault & Wiborg Co		National Gum & Mica Co
	Graham, G. M	Neenah Paper Co
Automatic Printing Devices Co 356		New Advance Machinery Co 35
	Hacker Mfg. Co	New Era Mfg. Co 24
Baker Sales Co 362	Hamilton Mfg. Co	Norib Co
Barnhart Bros. & Spindler	Hammermill Paper Co244-245	Northwestern Electric Co 34
Beckett Paper Co 334	Hampshire Paper Co 345	Nossel, Frank 36
Berger & Wirth	Harris Automatic Press Co 249	
Berry Machine Co	Hellmuth, Charles 357	Page, Robert R 36
Bingham Bros. CoCover	Henschel, C. B., Mfg. Co 247	Paper Mills' Co
Bingham's, Sam'l, Son Míg. Co 228	Hickok, W. O., Mfg. Co	Peerless Paper Co
Blatchford, E. W., Co	Hill-Curtis Co	Penrose, A. W., & Co
Blomgren Bros. Co	Hi-Speed Roller Co	
Boston Prtg. Press & Machinery Co 352	Hoffmann Type & Engraving Co 361	Pitt, J. W
Boston Wire Stitcher	Horton Mfg. Co	Poland Paper Co
Brackett Stripping Machine Co 243	Howard Paper Co	Porte Publishing Co
Bradner Smith & Co	Hoyt, Arthur S., Co	Print-Aid Co
	Hoyt Metal Co	Printers Mfg. Co
Brock & Rankin	noyt Metal Co 250	
Brower, A. T. H., Co		Redington, F. B., Co
Brown Folding Machine Co	Imperial Type Metal Co	Roberts Numbering Machine Co 36
Burrage, Robert R	Indiana Chemical & Mfg. Co	Rotating Machines Co 37
Butler Paper CorporationsInsert	Industrial Supply & Equipment Corp 356	Rouse, H. B., & Co218-21
	International Association of Electrotypers 212	Royal Electrotype Co214-21
Cabot, Godfrey L 362	Intertype Corporation 225	
Campbell Prtg. Press Repair Parts Co 362		Schuyler-Hildman Co
Cantine, Martin, Co	Johnson Perfection Burner Co 252	Scott, Walter, & Co
Carmichael Blanket Co 246		Seybold Machine Co
Carrom Co	Kastens, Henry 360	Sherbow, Benjamin 37
Challenge Machinery Co226, 234	Keratol Co	Smyth Mfg. Co
Chalmers Chemical Co	Kidder Press Co	Stephens, Sam'l, & Wickersham Quoin Co 36
Chandler & Price CoInsert	Kimberly-Clark Co	Stokes & Smith Co
Cheshire & Greenfield Mfg. Co 371	Kimble Electric Co	Stokes, A., Co
Chicago Metal Mfg. Co	King, Albert B., & Co	Strait, H. H
Chicago Paper Co 340	King Card Co	Swart, Geo. R., & Co
Cleveland Folding Machine Co 220	Knowlton Bros Insert	5 mate, 600. Re, & 60
Cline Electric Mfg. Co 364	and the state of t	Thompson Type Machine Co 24
Collins, A. M., Mfg. Co 348	* **	Thomson-National Press Co
Conner, Fendler & Co	LaMonte, George, & Son	Trapp & Kuehnle
Craig Sales Corporation	Lanston Monotype Machine Co	Type-Hi Corporation
Crescent Engraving Co	Latham Machinery Co	Type-rii Corporation
Cromwell Paper CoCover	Lead Mould Electrotype Foundry 236	77 to 1 70 to 10 00 00 00 00 00 00 00 00 00 00 00 00
Cionnen Laper Continuentini	Lees, John H., Co	United Printing Machinery Co 23
D : 311 C	Leiman Bros	Universal Publishing Co
Dennison Mfg. Co	Levey, Fred'k H., Co	
Dexter, C. H., & Sons	Liberty Folder Co	Vandercook Press 35
Dexter Folder Co	Linograph Co	
Dickinson, John, & Co	Ludlow Typograph Co	Want Advertisements 32
Dinse, Page & Co		Warner Electric Co
Dorman, J. F. W., Co	McCain Bros. Mfg. Co	Warren, S. D., Co
Dunham-Watson Co	McLaurin-Jones Co	Wesel, F., Mfg. Co
Durant Mfg. Co 362	"M" School of Printing	Western States Envelope Co
	Matrix Re-Shaper Co	Weston, Byron, Co
Eagle Printing Ink Co	Mechanical Chalk Relief Overlay Process 362	West Virginia Pulp & Paper CoInsert
Eastern Brass & Wood Type Co	Megill, Edw. L	White, James, Paper Co
Eastern Mfg. Co	Meisel Press Mfg. Co	White, L. & I. J., Co
Ecker & Co	Mergenthaler Linotype CoCover, 349	Wiggins, John B., Co
Embossograph Process Co	Metals Refining Co	Willsea Works
Empire Type Foundry	Michener, A. W	Wing's, Chauncey, Sons
Empire Type Foundry	Mid-States Gummed Paper Co 352	Wood & Nathan Co